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ABSTRACT

The research papers gathered in this volume were presented at the 1992 and 1993 meetings of the American Educational Research Association most were part of the Arts and Learning Special Interest Group programs. Papers focus on the following themes: assessing student learning; women's movement in art education; and art education in various contexts. Following an editorial, papers are: "Assessing Student Learning in the Visual Arts: Application of a Theoretical Model" (J. S. Koroscik); "Alternative Methodology for Assessing Student Learning in Visual Arts: The Diagnostic Profile of Art Understandings" (C. S. Stavropoulos); "Women's Clubs, Art, and Society" (M. A. Stankiewicz); "Art Education and Suffrage: Campaigns of Similar Priority for Nova Scotia's Clubwomen" (D. Soucy); "Art Work and Social Work: Transition in the Teens" (K. Finley-Stansbury); "The Women's Movement in Art Education, 1880-1930: Response to Symposium Papers" (E. Garber); "Implications of Gendered Technology for Art Education: The Case Study of a Male Drawing Machine" (M. L. Morbey); "The Efficacy of Using the Visual Arts to Teach Math and Reading Concepts to Fifth Graders" (L. V. Willett); "The Transmission and Reproduction of Art in a Navajo Public School System" (M. Stokrocki); "Neo-DBAE in the 1990s" (K. A. Hamblen); "Artifacts, Spaces, and History: Art Education and Material Culture Studies" (P. E. Bolin); "Doing Local Art History: Avenues of Acquaintance" (A. E. Calvert); "Video, Visual Narrative and Child Culture" (J. Maitland-Gholson); and "Deconstructing Developmental Models of Artistic Expression and Aesthetic Response" (K. A. Hamblen). (BT)

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Volume 10, Number 1

Lorrie Blair, Ed.
Mary Leigh Morbey, Ed.

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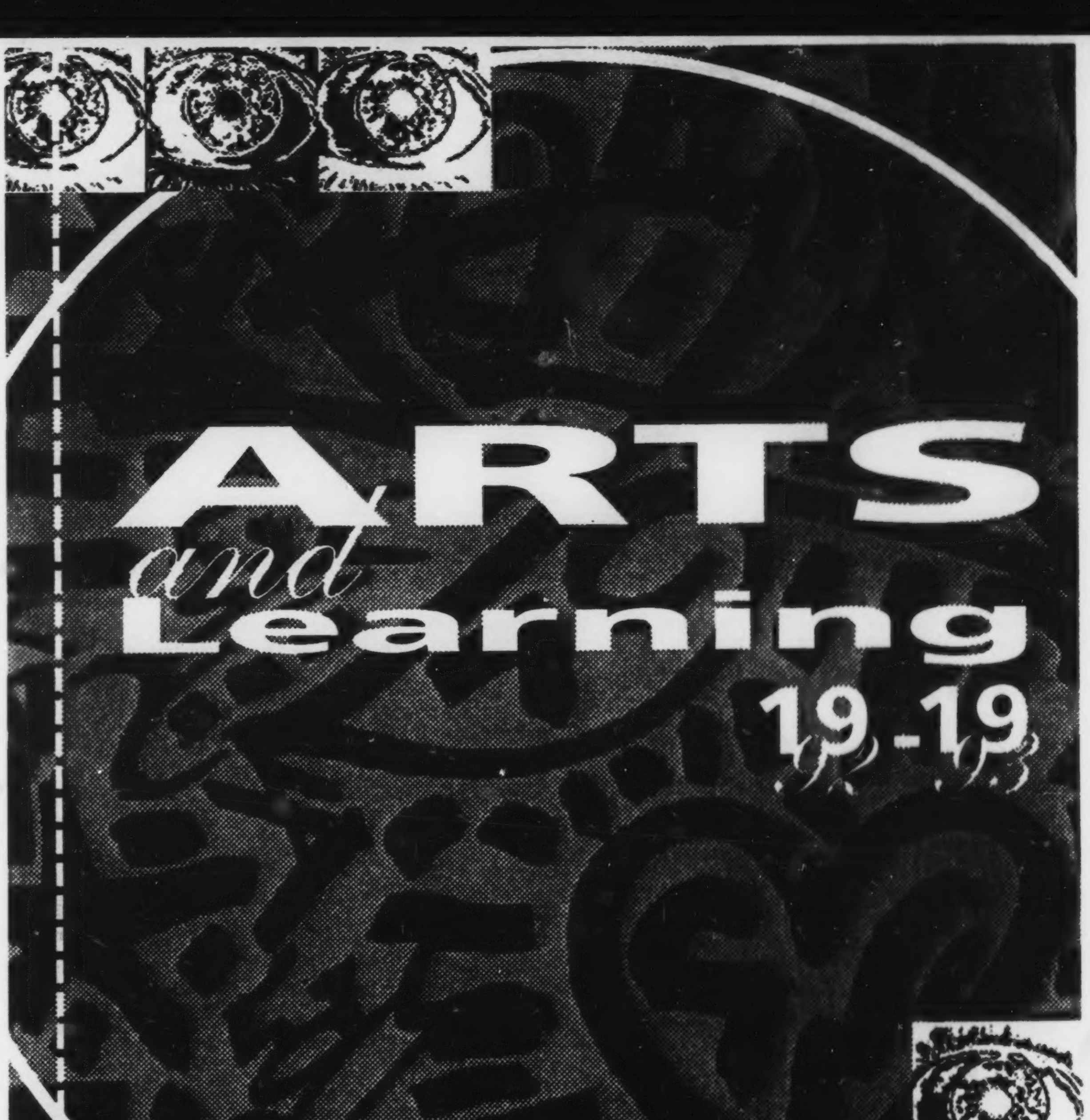

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AMERICAN EDUCATIONAL RESEARCH ASSOCIATION

ARTS AND LEARNING RESEARCH

1992 – 1993
Volume 10, Number 1

Edited by

Lorrie Blair
Mary Leigh Morbey

Arts and Learning SIG Proceedings Journal

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EDITORIAL

The research reported in this volume was presented at the 1992 and 1993 annual meetings of the American Educational Research Association. Most of the papers were part of the Arts and Learning Special Interest Group (SIG) programs while others were accepted for presentation by other Divisions and SIGs. Manuscripts were selected for publication through a blind review process.

Four themes, three of which arise from Arts and Learning SIG symposia, comprise the focus and development of this 1992-1993 volume. The first three papers, from a 1992 SIG symposium on "Assessing Student Learning in the Visual Arts: Application of a Theoretical Model," emphasize the contemporary discussion on assessing student learning with contributions from Judith Koroscik and Carol Stavropoulos. A 1992 SIG symposium entitled "The Women's Movement in Art Education, 1800-1930" constitutes a second thematic focus with papers by Mary Ann Stankiewicz, Donald Soucy, Kim Finley-Stansbury, and a response to those papers by Elizabeth Garber. Four papers present a third theme of Art Education in various contexts with contributions by Mary Leigh Morbey, Leslie Willett, Mary Stokrocki and Karen Hamblen. The fourth theme, " Educational Importance for the Past and Present: Viewpoints on Teaching Art History and Art Heritage," also a 1992 SIG symposium, includes papers by Paul Bolin, Ann Calvert and Jane Maitland-Gholson. We have concluded the journal issue with a paper presented in a 1992 SIG roundtable presentation by Karen Hamblen focusing on deconstructing developmental models of artistic expression and aesthetic response that ties into everyday and local art experiences discussed also in our fourth thematic grouping.

We are fortunate to have excellent reviewers who have done fine editorial work on the manuscripts in this volume. We thank reviewers

Liora Bresler, Robert Dalton, Read Diket, Kim Finley-Stansbury, Sylvie Fortin, Elizabeth Garber, Carole Henry, James Hutchens, Andra Johnson, Jeffrey Leptak, Hilda Present Lewis, Nadine Scott, Donald Soucy and Susan Witten. Their prompt and insightful contributions enhanced the journal quality and enabled us to meet publication deadlines.

In addition to our contributors and reviewers, we wish to thank persons who have helped bring forward this volume. We thank Justin Cooper, Vice-President Academic of Redeemer College, for financial support, encouragement and the provision of Faculty Secretary Cynthia Hoekstra to assist with the journal publication. We also thank Michael Phillips for designing the journal cover. We are grateful to Graham Morbey of Wilfrid Laurier University, the husband of co-editor Mary Leigh Morbey, for his excellent computing assistance. The final manuscript was put together by Paul Sop of the Wilfrid Laurier University Computing Services and we appreciate his expert work. Lastly, we would like to thank our mentor and friend, Terry Barrett, for his advice and encouragement.

Lorrie Blair, Highland Heights, Kentucky
Mary Leigh Morbey, Ancaster, Ontario
Co-Editors

ASSESSING STUDENT LEARNING IN THE VISUAL ARTS: APPLICATION OF A THEORETICAL MODEL*

by JUDITH SMITH KOROSCIK
THE OHIO STATE UNIVERSITY

ABSTRACT

A theoretical framework is discussed to distinguish quantitative and qualitative differences in art learning for assessment purposes. This cognitive view of learning builds on novice/expert research in art and related fields. It is proposed that transfer in learning can be assessed by gauging the learner's existing knowledge base and choice of knowledge-seeking strategies. The context dependency of learning and assessment is also briefly discussed.

The purpose of my contribution to the symposium is to explain theoretical aspects of our assessment efforts. One of the problems we have been wrestling with is how to characterize art learning in such a way as to reflect the open-ended nature of understanding art and art ideas, while providing a structure for identifying desirable learning outcomes. Traditional approaches to assessment, such as multiple-choice tests and most standardized measures, have limited value in art education for at least two reasons: (a) art understandings usually cannot be defined as correct or incorrect, and (b) understandings of art are context dependent. I will discuss how we are conceptualizing art learning in order to acknowledge these limitations in our approach to student assessment.

---

*An expanded discussion of this theoretical model can be found in Koroscik (1992b; 1993).

KNOWLEDGE BASE AND KNOWLEDGE-SEEKING STRATEGIES

Our theoretical model is based on the assumption that multiple interpretations of art are possible, even for a single work of art. But we also take the position that some interpretations of art are more compelling than others (Koroscik, 1990b; Parsons, 1992).

We have found it useful to borrow from the novice/expert literature to identify how interpretations or understandings of art may be differentiated (Koroscik, 1990a). An essential difference between novices and experts is the extensiveness of what they already know. Most traditional testing is limited to gauging these quantitative differences in terms of what is contained in a student's knowledge base. This is important information to have about students, but it is only part of the assessment picture. Research also shows that there are qualitative differences between beginning and advanced learners in any domain. For instance, the strategies used by experts to learn new things have been found to be quite unlike the knowledge-seeking strategies novices tend to employ (Bransford et al., 1986; Chi, Glaser, & Farr, 1988; Glaser, 1988; Perkins & Simmons, 1988; Prawat, 1989). Traditional approaches to assessing learning outcomes do not account for differences in the use of knowledge-seeking strategies, nor are systematic comparisons commonly made between a learner's knowledge base and his or her knowledge-seeking strategies. I will elaborate on this point below.

Another concern of ours is the role of transfer in learning. There is a growing body of research evidence on the importance of transfer (e.g., see Perkins & Salomon, 1988). This research has implications for evaluating the student's use of knowledge-seeking strategies. It also has bearing on the student's knowledge base because the student may possess knowledge that is relevant for understanding something but be unable to access that knowledge when needed, especially during testing. The consequence of access failure or dysfunctional transfer is that aspects of the student's existing knowledge becomes essentially useless. Research shows this is a common problem, and we think it is critically important to know when and why it happens.

Figure 1 is my attempt to illustrate the relationship between a student's knowledge base and knowledge-seeking strategies. Note that my definition of knowledge base encompasses all of the accumulated knowledge, skill, and experience a student currently possesses, including what the learner already knows about the material being studied. My use of the term knowledge-seeking strategies refers to the cognitive steps a student takes to construct new understandings, to seek new knowledge, and to apply previously acquired knowledge, skill, and experience. Both facets of learning are characterized as a continuum ranging from most relevant or effective to least relevant or effective. As suggested by this illustration, transfer is defined as engaging both facets of learning.

Our intention is to profile a student's learning outcomes as an intersection between the two continua. Generally speaking, learning outcomes that intersect in the **CD** range are least desirable because the student is lacking in both knowledge base and knowledge-seeking strategies. On the other extreme, a profile falling in the **AB** range is most desirable and it would indicate a high level of expertise in the domain of art. We think that a **BC** profile is more desirable than a **AD** profile because having knowledge and not being able to use it is detrimental in the long run. For example, consider the memorization strategies often used by students to learn factual information about art history. Soon after memorizing those facts, students either forget them or fail to use the information to make meaningful connections to other works of art.

CONTEXT DEPENDENCY AND KEY IDEAS

Another consideration of ours is that transfer is highly context dependent because much of what a student understands is embedded in the original learning context (Perkins & Salomon, 1988). There is mounting research evidence that contextual factors have a particularly strong effect on how works of art are understood (e.g., see Barrett, 1985; Koroscik, 1990a; Koroscik, Garber, & Baxter, 1987; Koroscik, Short, Stavropoulos, & Fortin, 1992).

This research calls into question traditional methods of assessing learning outcomes because most forms of assessment decontextualize content in order to gauge the extensiveness of a student's knowledge base. Such practice seems counterproductive if contextual prompts or cues are in fact needed by students to access what they know. One way to promote accessibility is to improve accessibility during evaluation through the introduction of contextual cues that correspond to selected key ideas about art. These ideas would enhance transfer because they promote rich connections between the student's existing knowledge and aspects of knowledge in the art domain (Perkins, 1987-88; Prawat, 1991).

AN ART EXAMPLE--LA GRANDE JATTE

Instead of evaluating everything a student understands about a work of art, an assessment could be made of the student's comprehension of certain key ideas. Not only is this a more practical way to approach assessment, but it can ensure that necessary contextual cues are provided. For example, consider the responses some of our students made about Georges Seurat's 1884-86 painting, Sunday Afternoon on the Island of La Grande Jatte (see Tables 1-3).

The sample responses to La Grande Jatte further illustrate what a student knows and the strategies the student uses to seek new knowledge or understandings (refer to Tables 1-3). Any conclusions we might draw about the student's knowledge base are limited by what is made public--in these examples, through written statements. For example, we can evaluate something about the extensiveness of Robert's knowledge base by his remarks that the painting has "very good technique" and that the painting is about "a sunny day at the park in the 1890s or so" (see Table 3).

Sometimes students make public the knowledge-seeking strategies they have employed, such as in the case of Chris who indicated, "the first thing that went through my mind was who painted this?" (see Table 2). However, when the choice of knowledge-seeking strategies is not explicitly indicated by students, inferences can be made about the search for understandings. For the sake of this discussion I have characterized knowledge-seeking strategies as underlying questions to suggest the range of strategies each student used. This provides a basis for judging whether students have made wise choices about knowledge-seeking strategies, i.e., did they think to ask any substantive questions?

The open-ended responses illustrated in Tables 1-3 provide some evidence of what these students were thinking about while viewing La Grande Jatte. However, it is possible that (a) the students understood more than they were either willing or capable of writing about, or (b) they could not make relevant connections to their existing knowledge without the help of contextual cues.

In order to address the latter concern, we solicited cued responses by asking students to think about La Grande Jatte in relation to a particular key idea (i.e., that the painting may be a portrayal of French society at a deeper level of analysis, such as the depiction of social disharmony, class struggle, and traditional relations). The introduction of this cue directs the search for meanings, i.e., all students employed the same knowledge-seeking strategies more or less. But notice that there was quite a variety of responses. Some students were completely at a loss and could not comment on the painting on this level (e.g., Mary [see Table 1]). Other students tried but could not articulate good reasons, pro or con, on how the painting reflected this key idea (e.g., Chris [see Table 2]). But some students made a reasonable attempt to interpret the painting as social commentary (e.g., Robert [see Table 3]).

A point I want to emphasize is that if understanding art is context dependent, then we cannot fully assess such understanding unless contextual cues are built into our assessment methods. I want to brief2ly mention that in addition to using verbal cues to assess the understanding of key ideas, we are also exploring the use of comparative art contexts (cf. Koroscik, 1992a; 1992b; Koroscik et al., 1992).

CONCLUDING COMMENTS

In conclusion, I want to underscore the value of profiling learning outcomes in terms of a learner's knowledge base and choice of knowledge-seeking strategies. Problems in understanding works of art and art ideas can be a function of one or both facets of learning. If a student chooses knowledge-seeking strategies that are inappropriate, there is little chance relevant knowledge will be transferred even if the student possesses it. On the other hand, if effective search strategies are employed but the student's knowledge base is lacking, understanding will be impaired or misguided. Our goal is to equip teachers with assessment tools to diagnose the specific nature of a student's educational progress. In so doing, we think teachers will be better prepared to find ways to help students overcome any learning obstacles they may encounter.

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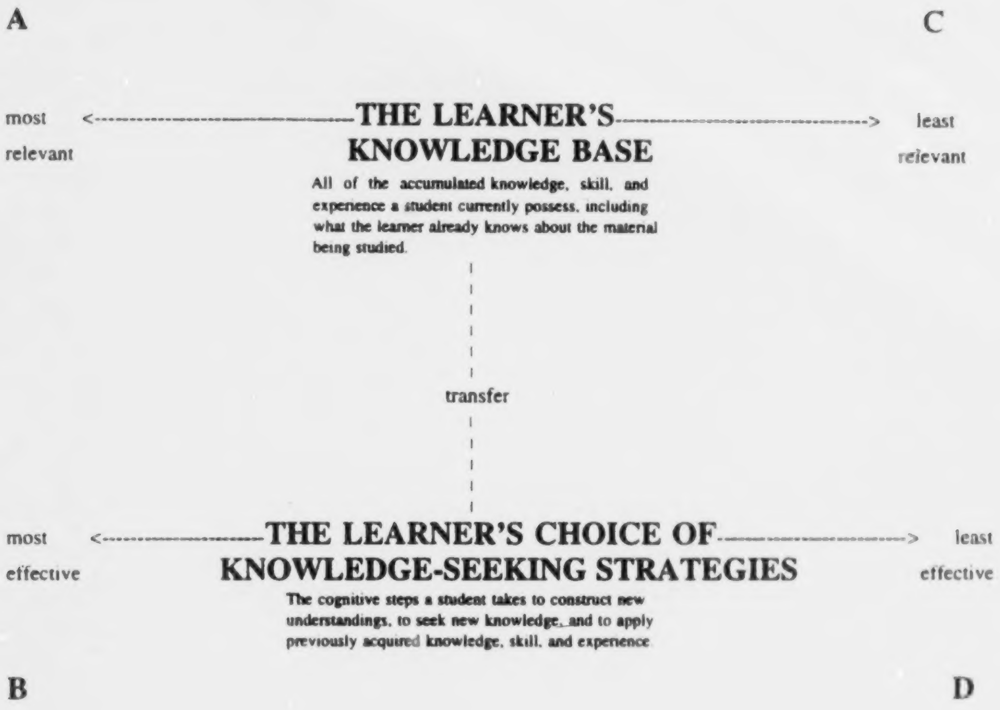

THE LEARNER'S KNOWLEDGE BASE

All of the accumulated knowledge, skill, and experience a student currently possess, including what the learner already knows about the material being studied.

THE LEARNER'S CHOICE OF KNOWLEDGE-SEEKING STRATEGIES

The cognitive steps a student takes to construct new understandings, to seek new knowledge, and to apply previously acquired knowledge, skill, and experience

Types of Learning Outcomes

least desirable

CD **The learner does not possess a adequate prior knowledge nor are effective knowledge-seeking strategies employed.**

AD **The learner possesses relevant prior knowledge but employs ineffective knowledge-seeking strategies.**

BC **The learner uses effective knowledge-seeking strategies but does not possess adequate prior knowledge.**

AB **The learner possesses relevant prior knowledge and uses effective knowledge-seeking strategies.**

most desirable

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TABLE 1

Sample Response to *Sunday Afternoon on the Island of La Grande Jatte,* 1884-1886, by G. Seurat.

KNOWLEDGE BASE	**KNOWLEDGE-SEEKING STRATEGIES**
what the student conveys about his or her understanding of the artwork.	What can be inferred about the student's search for understanding.
Written Response	**Underlying Questions**
MARY	
Open-Ended Response:	
"I like it. "	Do I like It?
"There's a lot of action in this painting. Each time I see more little details and subtleties."	Is there much going on in this painting?
"I like the nice bright colors and the way the artist used the sun for bright areas and shadows."	How has the artist used color to reflect natural lighting effects?
"It's fun to look at the clothing to see how different we dress today, plus fashion is a funny thing to me."	How have clothing styles changed over time?
Cued Response (prompted to search for edvidence that the painting may be a portrayal of French society at a deeper level of analysis, such as the depction of social disharmony, class struggle, and traditional relations):	
"I don't, I see it as a view of a nice sunny day in the park, no more, no less."	

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TABLE 2

Sample Response to *Sunday Afternoon on the Island of La Grande Jatte,*
1884-1886, by G. Seurat.

KNOWLEDGE BASE	KNOWLEDGE-SEEKING STRATEGIES
What the student conveys about his or her understanding of the artwork.	What can be inferred about the student's search for understanding.
Written Responses	**Underlying Questions**
CHRIS	
Open-Ended Response:	
"The first thing that went through my mind was who painted this? Seraut."	Who is the artist?
"What style does this painting fall into? Pointillism."	What art style is this?
"What is its title? Don't know."	What is the title?
"I then looked for the formalistic qualities of the painting (Description): (a) there's a monkey, a dog, and (b) a woman holding an umbrella."	What things can I identify in the painting?
Cued Response (prompted to search for evidence that the painting may be a portrayal of French society at a deeper level of analysis, such as the depiction of social disharmony, class struggle, and traditional relations):	
"I think it mocks French society. People tend to identify French people as being rich and fancy, and this painting portrays them this way but sarcastically."	

TABLE 3

Sample Response to *Sunday Afternoon on the Island of La Grande Jatte,*
1884-1886, by G. Seurat.

KNOWLEDGE BASE	KNOWLEDGE-SEEKING STRATEGIES
What the student conveys about his or her understanding of the artwork.	What can be inferred about the student's search for understanding.
Written Responses	**Underlying Question**
ROBERT	
Open-Ended Response:	
"I like this painting."	Do I like it?
"It has very good technique. I am amazed at the time it must of taken to do it."	What technique did the artist use?
"I get the feeling of a sunny day at the park in the 1890's or so."	What is the painting about?
"I also think that the artist was showing how he felt about the upper class who visited the park on Sundays."	Does the painting convey any deeper meanings about life, such as social issues?
Cued Response (prompted to search for evidence that the painting may be a portrayal of French society at a deeper level of analysis, such as the depiction of social disharmony, class struggle, and traditional relations):	
" The fact that only rich upper class have time to spend at the park to enjoy what life is giving them. The fact that the lady in the foreground has a monkey relates here more to a prostitute of that time, the umbrellas show people in the sun but shading themselves from directly relating to reality."	

ALTERNATIVE METHODOLOGY FOR ASSESSING STUDENT LEARNING IN VISUAL ARTS: THE DIAGNOSTIC PROFILE OF ART UNDERSTANDINGS

by CAROL SUSANN STAVROPOULOS
THE UNIVERSITY OF GEORGIA

ABSTRACT

This paper introduces a method for assessing learning in the visual arts from students' written statements about works of art. Based on cognitive conceptions of learning, the parameters of a verbal diagnostic assessment profile are outlined. Categories of the diagnostic profile are reflective of lower-order understandings, higher-order understandings, and misunderstandings. Multiple examples of student responses are offered to illustrate individual categories of the formal, descriptive, interpretive, and historical dimensions of the diagnostic profile.

In the classroom, many art teachers focus assessment on art learning that occurs through studio production. Attempts have also been made to assess art learning by way of standardized tests. However, notions of assessing art learning are expanding. The purpose of my paper is to discuss a method for assessing student understandings from written statements about works of art. This research provides a series of categories which account for cognitive conceptions of learning.

Collectively referred to as the diagnostic profile, categories can be used to assess lower-order understandings, higher-order understandings, and misunderstandings.

TRADITIONAL ASSESSMENT

Art educators are concerned about the assessment of student learning. Traditional assessment of art learning tends to focus on multiple-choice tests involving recall of vocabulary, definitions, and facts (Efland, 1990). Shepard (1989) reminds us that "tests composed entirely of such items do not measure a respondent's ability to organize relevant information and present a coherent argument" (p. 5). Quality assessment in art education should focus on more than rote recall. It is more important to assess what students understand about works of art, and how they use knowledge to conduct inquiry (Efland, 1990, Koroscik, 1990, Parsons, 1990).

WRITING-BASED ASSESSMENT OF UNDERSTANDINGS

According to Efland, Koroscik, and Parsons (1991), "understanding is revealed in how one thinks about art and thinking is revealed in what students say and write" (pp. 1-2). Hurwitz and Day (1991) emphasize that writing about art is a natural way for students to relate language, art, and imagination. As writing is increasingly stressed in the art curriculum, students can be encouraged to engage in the critical process of descriptive and interpretive writing about works of art (p. 494). However, only a few researchers in the field of art education have conducted studies that assess what students understand by looking at writing samples.

In one study that assessed student understanding from writing samples, Koroscik, Short, Stavropoulos, and Fortin (1992) investigated the inter-relationship between context and verbal cues. Results of the study indicate student understanding can be facilitated by presenting artworks within comparative contexts. Understanding is further facilitated when verbal cues are provided. The research team also found evidence to support the independent functioning of a student's knowledge base and knowledge-seeking strategies.

The knowledge base, consists of the knowledge, skill, and experience students bring to learning situations. Knowledge-seeking strategies assist the learner in constructing new understandings from his/her existing knowledge base. Koroscik et al. (1992) conclude that teachers should be equipped with diagnostic tools to assess the scope of a student's existing knowledge base and knowledge-seeking strategies. Koroscik et al. assert that researchers must also develop methods for assessing a student's knowledge base and ability to employ knowledge-seeking strategies at appropriate times.

According to Koroscik (in press), a learner must employ both the knowledge base and knowledge-seeking strategies for transfer to occur. Prawat (1989) defines transfer as the learner's ability to draw on or access these intellectual resources in situations where they may be relevant. Transfer is essential if the learner is to make sense of new or unfamiliar information. Therefore, the importance of the learner's active role in the construction of knowledge is emphasized (O'Neal, 1992).

As yet, instruments available to assess written statements about works of art do not focus on the learner's application of strategies to acquire new knowledge or use existing knowledge. Furthermore, they do not make discriminations between lower-order understandings, higher-order understandings, and misunderstandings. Available assessment instruments have no way of assessing depth of understanding or the presence of higher-order thinking. The development of higher-order thinking is a desirable objective of art education - we want students to think deeply about works of art. But how will we know if they are thinking deeply if we are only assessing rote recall? The development of diagnostic categories that begin to profile desirable learning outcomes are discussed in the following sections.

THE DEVELOPMENT OF DIAGNOSTIC CATEGORIES

The development of diagnostic categories was based on a rigorous analysis of qualitative data generated from the Koroscik et al.

(1992) study. Further study of these written statements revealed a continuum of understanding across several dimensions of art understanding. Each learning outcome conveyed by students was translated into a category. Populations representing a broad range of ages and abilities provided supplemental sources of written data that were also used to refine categories. By examining these diverse and varied data samples, applicability of the categories was expanded. In addition, new categories were proposed and verified.

Based on cognitive learning research (e.g., Perkins & Simmons, 1987; Prawat, 1989; Salomon & Perkins, 1989), categories reflective of lower-order understandings were differentiated from those representative of higher-order understandings, and misunderstandings.

Dimensions of Art Understanding

The finalized categories were clustered according to the four dimensions of art understanding that emerged during the process of data analysis. The categories within these dimensions account for degrees of understanding in relation to formal, descriptive, interpretive, and historical dimensions of the learner's knowledge base.

Formal dimension. Categories within the formal dimension represent a range of learning outcomes as follows:

- elements of design (e.g., line, shape, color, texture)
- organizational principles of design (e.g., repetition, variation, transition, balance, unity)
- technical processes or media (e.g., impasto, printmaking, drawing, ink)
- art styles (e.g., abstract, non-objective, realistic)

Descriptive dimension. Descriptive dimension categories included learning outcomes related to the subject matter of artworks including the following:

- objects or figures (e.g., images, symbols)
- artforms (e.g., landscape, still-life)
- activities or actions

Interpretive dimension. The categories within the interpretive dimension provided a broad spectrum of learning outcomes related to the following:

- expressive qualities of artworks
- personal meaning and interpretations
- interpretive perspectives

Historical dimension. The learning outcomes within the historical dimension categories focused on such things as:

- personal data about the artist (e.g., name, race, birthplace)
- historical data about the work (e.g., title, date)
- classifications (e.g., Impressionism, Surrealism)
- stories, inspirations, mythology regarding the artwork
- purpose, function, use of the artwork
- significance

Depending on the type of interplay between the student's knowledge base and employment of knowledge-seeking strategies within these dimensions, transfer can result in outcomes representative of lower-order understandings, higher-order understandings, or misunderstandings.

Lower-Order Outcomes

Lower-order outcomes associated with formal qualities, subject matter (description), expressive content (interpretation), and historical information were evident in the written data examined, and are discussed below.

Nebulous responses. Sometimes lower-order outcomes reflected "immature judgments" based on formal qualities. For instance, students stated "good use of color" and "visually eye catching." These judgments were considered immature because the students did not substantiate them with reasons. Nebulous responses also occurred in the descriptive, interpretive, and historical dimensions.

General recognition and recall. Very often, students demonstrated a general recognition or recall of formal qualities, subject matter, interpretive qualities, or historical information. In the formal dimension, students simply named the elements of design they recognized in the artworks. For example, students identified colors, or listed different shapes. Sometimes, students recalled other formal vocabulary terms such as: "perspective used," or "both primary and secondary colors." In these cases, recall of vocabulary words did not facilitate new understandings about the works of art being viewed.

Some students were able to recognize certain styles in the works of art, as in the statement: "none are realistic, again abstract." In addition, several students correctly classified works of art in terms of technical processes, media, and/or materials that were used. However, students did not use knowledge-seeking strategies to construct new understandings from this prior knowledge. For this reason, outcomes involving recognition of art styles and classification of technical processes were considered lower-order.

In the descriptive dimension, students demonstrated a general recognition of subject matter depicted in the artwork. Often recall of this nature was evidenced when students simply listed the subject matter they could identify such as: "body, face, village, church, cabins." Students also recalled terms like "landscape," "portrait," "still-life" to describe the artforms. Sometimes the actions or activities illustrated in the artworks were identified and explained by students. An argument can be made that a student has not learned anything new by merely identifying subject matter in a work of art.

Periodically students would give a descriptive account of the surface details of images they had identified in the artwork. In responding to Lo Mismo, a print from Francisco Goya's Disasters of War (1863) series, a student remarked: "the faces look like skeletons." In this statement, attention is focused on the surface qualities of the face. Yet, the student has failed to employ knowledge-seeking strategies that would allow an investigation into the significance of the skeletal features. Connecting this description of surface qualities to the intense suffering of the people or the depiction of death resulting from the brutality of war, might have been a more desirable knowledge-seeking strategy.

In the interpretive dimension, students often used general interpretive language when referring to emotion, feeling, and/or expression. For instance, general use of interpretive language was listed such as: "vulgar, disgusting," or "feelings of tension." In viewing Disasters of War, some students failed to make the necessary connections for construction of new understandings. Rather than think about how their reactions related to the topic, these students simply associated interpretive language with what they were viewing.

Sometimes students made associations with the work of art. Some of these associations were based on interpretations rooted in popular culture. For instance, a student associated "Casper the ghost" with the floating figures in The Birthday, by Marc Chagall (1915-1923). Students also made interpretive associations with cultures such as: "a wooden Appalachian toy;" or with religious belief systems such as: "a Christian theme." Each of these associations involves only identification and therefore, are judged to be lower-order outcomes.

In the historical dimension of understanding, students provided many lower-order outcomes. Lower-order outcomes include recalling historical facts about a work of art. This might include recalling the title or date of work, and/or the place or person the work might depict. Lower-order outcomes also included recall of historical information related to the artist. For instance, students recited the artist's name, age, sex, and/or race. In addition, some students were able to name the artist's birthplace and where the artist lived and worked.

In the history of art, works of art and artforms are frequently classified according to certain periods, movements, societies, and associations. Sometimes students employ recall to classify works of art such as: "this painting represents the Impressionism period." When a student classifies a work of art according to a particular period, there is no evidence that the student understands the work or the classification. Therefore, works of art classified by recall were judged to represent lower-order outcomes.

Uncustomary interpretations. Occasionally, unusual interpretations are stimulated by works of art. These uncustomary responses can often be influenced by teen idols and musicians that appear to relish the idea of blood, guts, and violence (e.g., Ozzi Ozborne). For instance, in responding to Goya's Lo Mismo, a young student stated, "murder, hate, killings - things I like." This anti-social response provides interpretive language related to the print from Disasters of War. Yet, the student has failed to implement knowledge-seeking strategies that enable an understanding of this work. The student's attention is directed at making a shocking statement, rather than attempting to understand why murder, hate, and killing would be the subject of an artwork.

Higher-Order Outcomes

The written data also showed evidence of higher-order understandings reflected in outcomes associated with formal qualities, subject matter, expressive content, and the history related to artworks. When students actively searched the works of art for deeper understandings, they engaged knowledge-seeking strategies involving: analysis, comparisons, questions, judgments, interpretations, explanations, and extensions and/or challenges of authorities' ideas. In many cases these knowledge-seeking strategies led students to speculate or form hypotheses about works of art. Sometimes knowledge-seeking strategies led students to higher-order understandings corresponding to scholarly literature on the artworks.

Analysis. The analyses performed by students took several forms and was reflected in all dimensions of art understanding. Analysis was facilitated by: (a) applying prior art knowledge, (b) making comparisons, and (c) posing questions.

Some students analyzed works of art in terms of their formal elements and principles of design. For instance, a student remarked: "black and white suggest opposition and contrast in the painting." In this example, the student applied prior knowledge about elements and principles of design in forming new understandings about the formal qualities of the artwork.

When viewing more than one work of art, students often employed knowledge-seeking strategies in the form of comparisons. These comparisons were based on an analysis of the relationships between the works. In one such case, a student responded: "they all show relationships between men and women - good and bad." Here, the student synthesized a theme common to all the artworks. Making comparisons among several artworks painted by the same artist prompted another student to focus analysis on formal qualities of Chagall's style. The student remarked as follows:

> The thing I found most common in all the works of art was their style of drawing (almost cartoonish or childlike).

Sometimes the process of analysis was evident in questions posed by students. Higher-order learning outcomes in the form of questions were raised in each dimension. For example, a student responded to Untitled #2, by Richard Lindner (1962) with a question posed in the descriptive dimension as follows: A robot man's knee is showing, why?" In this example, it was evident that the subject matter had been closely analyzed by the student. Based on this analysis, formation of a question stimulated a search for understanding. Prior knowledge about art movements prompted other questions as in this inquiry:

> The work of Chagall seems to have elements of several different styles and movements (e.g., Expressionism, Fauvism, Fantasy, Surrealism). In what period of art history is Chagall's work most associated?

It is apparent the student closely analyzed the work according to historical classifications before posing the question. This knowledge-seeking strategy permitted the student to access relevant prior knowledge about art styles and movements and to conclude that Chagall's work cannot be attributed to one particular art movement.

Supported judgments. Students employed knowledge-seeking strategies that involved making judgments about the works of art in each dimension of understanding. Judgments were considered higher-order when the student provided reasons and gave supportive explanations.

Some judgments made by students reflected their personal preferences. For example, one student preferred an artwork because of its expressive content, stating:

> Looks romantic - I like it - the love between the man and woman reminds me of happy moments.

Students also made judgments related to the relative success of the work of art. For example, one student judged the success of the work of Chagall based on information recorded in art history as follows:

> This is a successful work of art because it can touch people of different ages. Children can relate to the child-like quality of the execution . . . the work can remind the adult of happy childhood dreams and fantasies.

Whether judgments were related to preference or the success of the artwork, supportive reasons and explanations were offered in both of these examples.

Interpretations. Higher-order interpretations are based on evidence of some sort. For instance, in responding to an elephant mask produced by the Bamileke people of Cameroon, some interpretations were based on subject matter such as:

> This dangerous and intimidating elephant mask symbolizes the power of the organization that wore it.

In this example, the "dangerous and intimidating" qualities of the elephant mask are the foundation for an interpretation of symbolism. Sometimes, interpretations based on subject matter were more subjective or personal such as:

> Man bending over woman - to me this signifies that a man bends over backwards to make a woman happy.

In this example, the student draws upon informal prior knowledge in searching for the meaning of the work of art.

Students used prior knowledge of the formal elements of design as a basis for making interpretations such as: "almost wicked because of the dark colors." Interpretations also were drawn from the effects of the organizational principles of design. For example, the principle of movement spurred the following interpretations:

> A light and joyous feeling caused by the delicate motion of the dancers - graceful movement.
> Creates a sense of anxiety because there appears to be haphazard movement within each scene.

In each of these examples, the student employed knowledge-seeking strategies to assist in the search for descriptive meanings and expressive content. In addition, the students provided a basis for their interpretations which constitutes higher-order outcomes.

Supportive explanations. Sometimes students used knowledge-seeking strategies to call upon relevant prior knowledge that assisted in an explanation of an artwork. For example, students cited "stories" about the artist's life, or the artist's inspirations in a supportive explanation of the work. Explanations about works of art were also facilitated by the application of relevant prior knowledge concerning purpose, function, or use. For example, in response to several wooden figures produced by the Songye people of Zaire, this explanation is offered:

> Decorated with different materials from nature (fur, beads, teeth, cloth), some African cultures believed these wooden figures had magical powers that could protect them from harm, and perhaps cure them of sickness.

Knowledge-seeking strategies involving supportive explanations often directed students to the significance of the artwork in art history. For instance, in a supportive explanation of Chagall's work, an advanced student focuses on formal qualities that highlight historical significance of the work in relation to an art movement and a comparable artist:

> Chagall has the raw saturated palette of the Fauves, but his counterpart in mode of expression was Franz Marc.

Extending and challenging. Occasionally, students extended and challenged an expert's analysis of an artwork in reference to the subject matter, formal qualities, interpretation, or historical theories surrounding the work of art or artist. These higher-order outcomes were accomplished by providing convincing arguments that included supportive examples or evidence. For example, advanced knowledge about art history prompted this extension and challenge of an historian's theory about the diaries of Bella Chagall:

> West (1990) reminds us that "indeed all such stories by Bella and Chagall himself must be read with the knowledge that they were writing retrospectively, and could thus construct their interpretations to suit themselves" (p. 80). I question West's (1990) remarks, that in essence reduce the credibility of the remembrances of Bella Chagall. Bella Chagall's (1973) diaries provide important clues to understanding Marc Chagall's work. For instance, Chagall's 1917 painting entitled Above the Town depicts Bella and Marc floating in the sky over Vitebsk. It is interesting that the view from the window of The Birthday has also been identified as Vitebsk. Bella has on the same dress as she wears in The Birthday; Marc wears a similar green shirt and black pants. Above the Town, painted two years later than The Birthday, records the imaginary flight over Vitebsk that summer evening. This memory of an "out of body" experience is earnestly recorded in Bella's diary.

Based on an extensive review of the literature, this statement provides a well grounded challenge of West's (1990) remarks regarding the memories of Bella Chagall. The statement also provides significant associations between two paintings and the diaries of Bella Chagall that extend what has been said in the literature. However, expertise of this nature is not a prerequisite to challenging what has been said about works of art. For instance, a student presented the following argument in reference to The Birthday by Marc Chagall:

> The image is cut off at the right of the composition, slightly tilted in perspective, and covered with fabric. Based on a photograph of Chagall's Paris studio, I am not convinced this image is a bed. The photograph shows Chagall and his family sitting on a couch beneath the same hanging shawl. The image is probably a couch or sofa cushion.

Through a challenge within the descriptive dimension, the student accessed informal knowledge of subject matter rather than extensive knowledge of art history in defending his/her position. Nevertheless, the student's argument calls into question Compton's (1985) assertion that the image is a bed.

Convincing challenges about works of art were also formed by students with limited information. For instance, this student's knowledge base was limited to the title of The Birthday by Marc Chagall:

> The title of the painting suggests the work depicts a birthday celebration. However, the two lovers pictured may have just been married. The woman holds the traditional bridal bouquet, they seem to be so in love they have defied the Earth's gravity.

By identifying descriptive clues in The Birthday, the student applied informal knowledge of subject matter and the meaning the subject matter suggested. Through this examination, the student extended his/her understanding in the interpretive dimension.

Misunderstandings

Art historians agree on particular interpretations of The Birthday, thus validating certain ideas about this work of art. However, these shared interpretations are sometimes contradicted, suggesting the student might be off-track in his or her thinking (Koroscik, 1990, in press; Koroscik et al., 1992). This occurrence can trigger misunderstandings.

Some of the written statements examined revealed that students had misunderstood the artworks. Misunderstandings reflected in outcomes occurred in relation to formal qualities, subject matter, expressive content, and/or historical information. These types of misunderstandings were also translated into diagnostic categories.

Incorrect appraisals. While a response may be incorrect, knowledge-seeking strategies that reflect higher-order thinking may still be detectable. For instance, a student conveyed a misunderstanding of The Birthday but gave supportive explanations or reasons for his/her incorrect appraisals as follows:

> These figures have very blank frozen looks on their faces . . . I see it as being sick of the everyday monotony of life or as being bored with each other.

This outcome reflects a misunderstanding because the figures in The Birthday are happily in love, as opposed to being "bored with each other." However, pointing to the "blank frozen looks," the student employs higher-order knowledge-seeking strategies in providing specific reasons for his/her findings.

Sometimes students misunderstood artworks and did not give any explanations or reasons. In response to The Birthday, one student remarked: "all the people are unhappy." In this statement, no reason or explanation for the incorrect appraisal is given.

Illogical findings. Some misunderstandings are very puzzling, seeming to make no sense at all. The diagnostic profile recognizes these misunderstandings as "illogical findings." For instance, a student viewed works of art inspired by Chagall. The works clearly depicted loving couples, but the student remarked that "all of them have a violent theme." Although the student applied knowledge-seeking strategies in looking for meaning in the works, the interpretive outcome made absolutely no sense in light of the works being viewed.

CONCLUSION

The quality of assessment instruments used in education is critical because researchers and evaluators come to conclusions and base important decisions about teaching and learning on the results produced by such instruments (Fraenkel & Wallen, 1990). The purpose of this research was to develop diagnostic categories that might be used to systematically assess learning outcomes more appropriate to the range of student understandings of visual art. Outcomes reflective of student understanding provide a more informative assessment than outcomes derived from recall. Grounded in current conceptions of learning, the categories described in this paper account for students' knowledge base and knowledge-seeking strategies, and the process of transfer; and are diagnostic in discriminating among lower-order understandings, higher-order understandings, and misunderstandings. The quality of the diagnostic categories, and their potential use in assessment has been established through several validity and reliability studies (Stavropoulos, 1992).

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CHARACTERIZING THE COGNITIVE COMPLEXITY OF STUDENTS' WRITTEN STATEMENTS ABOUT WORKS OF ART: AN ALTERNATIVE ASSESSMENT STRATEGY

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ABSTRACT

An alternative assessment strategy, referred to as the Diagnostic Profile, enables educators and researchers to characterize the cognitive complexity of students' written statements about works of art. This paper speaks to the validity of the Diagnostic Profile in discriminating among lower-order understandings, higher-order understandings, and misunderstandings expressed by an intact 3rd/4th-grade art class and an intact 8th-grade art class. Evidence of validity was demonstrated by the strong relationship that emerged between observations of teaching and student learning in the respective classrooms and the Diagnostic Profile assessment of these students' written statements.

For more than twenty-five years, art educator Edmund Burke Feldman has encouraged students to talk about works of art (1964). As early as 1967, Feldman pioneered efforts in this area by introducing a form of art criticism into the art classroom. Feldman (1970) asserts that responding to works of art may be even more important than skill development (p. 204). More recently, the importance of responding to works of art through verbal and written statements has been promoted by discipline-based art education (Getty Center for Education in the Arts, 1985). However, if students are encouraged to participate in talking and writing activities, a dependable assessment procedure becomes increasingly important. An assessment instrument is needed that can be used to analyze the written and verbal statements students make about works of art and to characterize the nature of art learning that has taken place.

NEW DIRECTIONS IN ASSESSMENT

Portfolio Assessment

Research focusing on the use of portfolios as a means of assessing students' understandings has been spearheaded by Harvard Project Zero and Arts Propel (Gardner, 1988; Wolf, 1988). According to Wolf and Pistone (1991), student portfolios are assessed through documentation and feedback in the form of written notes, checklists, and revisions generated by the teacher and student. The renewed interest in portfolios has some promise as a medium through which a responsive interaction can occur between the teacher and student. Unfortunately, Wolf and Pistone sidestep the notion of assessing students' higher-order understandings, and contend that monitoring a student through the compilation of a portfolio equates with a measurement of what the student has learned (p. 53). However, the Arts Propel assessment criterion for measuring student understanding is based on the acquisition of art-making skills such as rendering recognizable imagery, using the elements and principles of design, and devising appropriate compositions (Hatch & Gardner, 1990; Wolf, 1989). Wolf and Pistone claim these methods of performance assessment answer the urgent need to look at the thinking process that occurs in the arts. This assertion raises an important question: Do practiced rendering skills and the ability to apply formulae (e.g., elements and principles of design) really constitute students' abilities to engage higher-order thinking skills?

Performance-Based Assessment

In addition to a physical portfolio containing students' artworks, assessment based on performance includes many other dimensions as well. Wilson (1992) suggests implementing performance-based assessment by developing tasks that allow students to demonstrate progress through: creation/performance of one of the arts; understanding the relationship between the work they create/perform and the works of artists; and their ability to conduct critical analysis of their work and the work of others (p. 41). The Florida Institute for Art Education, sponsored by the Getty Center for Education in the Arts, has developed guidelines for performance-based assessment based on Wilson's prototype. The Comprehensive Holistic Assessment Task (CHAT) project requires, for example, that students to respond to specific visual works of art and related forms of music through discussion and written journal entries. These responses are generated during and at the end of instruction. Co-director of The Florida Institute, Nancy Roucher (in Staff, 1992) concludes there have been tremendous results with discipline-based art education that are reflected in "changes in teaching, changes in students and teachers" (p. 4). While change can be an indicator that people have learned (Shuell, 1986), it is unclear how the CHAT assesses change through the discussion and/or written statements that are collected. What are the desired changes, and how do they account for learning?

Writing-Based Assessment

Brent Wilson has been an advocate in the area of writing-based assessment in art education for some time. Wilson (1988) suggests adopting assessment strategies for visual art by measuring aspective perception of paintings. Wilson's set of classifications includes some useful categories that characterize levels of judgment (e.g., "classifies justifications of the work's merit or worth based on its ability to generate feelings of pleasure and aesthetically heightened enjoyment"; "classifies justifications of the work's merit or worth based on the unity and interrelationships of the various aspects of the work"). However, the majority of the categories in his content analysis system emphasize recall-oriented information and identification of elements and principles of design (e.g., "noting of specific shape names such as a circle and square"; "refers to specific styles like cubism or surrealism"). In addition, Wilson's instrument provides no method for distinguishing a lower-order response from a higher-order response, or an understanding from a misunderstanding.

However, Wilson (1992) has recently expanded his notion of assessment to include higher-order thinking. The CHAT system includes performance-based assessment of many tasks that involve writing about art. Students might engage in writing activities such as discussing a painting as a critic would, interpreting meanings, and/or making judgments about a work of art. Wilson suggests some tentative ideas for scoring these activities that involve a series of weighted classifications, but admits "individual teachers and groups of teachers might arrive at very different sets of classifications and weighting" (p. 43).

A NEW WRITING-BASED ASSESSMENT OF STUDENT UNDERSTANDING

Researchers agree that understandings are revealed when students write about works of art (Efland, Koroscik, & Parsons, 1991; Hurwitz & Day, 1991; Wilson, 1992). Writing provides students the opportunity to access prior knowledge to organize information and explain answers or solutions. Knowledge-seeking strategies, such as giving reasons for choices and/or preferences and presenting clear arguments, can also be verified in students' written statements.

Recently, a new writing-based assessment instrument called the Diagnostic Profile was developed (Stavropoulos, 1992). Grounded in current conceptions of learning, the Diagnostic Profile is an assessment tool that extends our ability to gauge the scope of student understandings of artworks. The Diagnostic Profile goes beyond describing what students know by: (a) delineating the student's construction of knowledge from a writing sample; (b) characterizing the interplay between students' knowledge base and choice of knowledge-seeking strategies; (c) assessing a range of understandings and misunderstandings; and (d) diagnosing attributes and constraints in learning. The purpose of this paper is to report on two criterion-related validity studies that were conducted in establishing the quality of the Diagnostic Profile.

CRITERION-RELATED VALIDITY STUDIES OF THE DIAGNOSTIC PROFILE

Methodology

According to Fraenkel and Wallen (1990), criterion-related evidence of validity "refers to the relationship between scores obtained using the instrument and scores obtained using one or more other instruments or measures" (p. 128). It was impossible to conduct criterion-related studies with two parallel instruments, because other than the Diagnostic Profile, there were no instruments available that differentiate lower-order understandings from higher-order understandings, and/or misunderstandings of art. Therefore, informal interviews with both teachers and students, and classroom observations served as an alternative criterion.

Criterion-related studies of validity were performed on both a split 3rd/4th-grade art class, and an 8th-grade art class. The point of conducting two studies was to collect criterion-related evidence of validity to ensure that the diagnostic profile differentiated between both lower-order outcomes and higher-order outcomes.

Participants. Two art teachers from different schools assisted in the study. Teacher A holds a bachelor degree in art education and has 10 years experience teaching art to kindergarten through 12th-grade students. For the most part, her classes have been studio-based until 1988 when she was introduced to discipline-based art education. Several pre-study observations indicated Teacher A was employing recall-oriented teaching strategies, such as asking students to name titles of artworks. Consequently, her students were selected for the criterion-related study to gauge lower-order outcomes.

Teacher B holds a bachelor of arts degree, a masters of science degree in teaching, and a doctorate in art education. Teacher B had one year of experience teaching art to 6th-grade through 8th-grade students in the Columbus Public Schools; and six years experience teaching 1st-grade through 8th-grade students in another school district. She also has experience working with college students, and has participated in establishing and evaluating discipline-based art education sites. Several pre-observations confirmed Teacher B was employing higher-order teaching strategies. For example, students were required to defend their views about artworks with reasons. Therefore, a class under the direction of Teacher B was appropriate for the criterion-related study associated with higher-order learning outcomes.

The two respective studies took place in the Columbus Public Schools, Columbus, Ohio. Each of the teachers selected an intact group of their students to participate in the study. Teacher A chose a split 3rd/4th-grade class at an elementary school. The 3rd/4th-graders were given one hour of discipline-based art education (DBAE) instruction per week throughout the school year. The class was comprised of 16 students in the 3rd-grade, and five students in the 4th-grade. Of 21 students in Teacher A's 3rd/4th-grade class, 13 were female and eight were male. There were five African-American students, 15 Caucasian students, and one Asian-American student in the class.

Teacher B selected an 8th-grade class at an alternative middle school. The students of Teacher B were given one and a half hours per week of discipline-based art education (DBAE) for a nine-week cycle. Of 11 students in Teacher B's class, three were female and eight were male. There were seven African-American students and four Caucasian students in the class.

It so happened that Teacher A (associated with the criterion-related study of lower-order outcomes) selected a 3rd/4th-grade classroom, and Teacher B (associated with the criterion-related study of higher-order outcomes) chose an 8th-grade classroom. However, the reader is cautioned not to conclude that the 3rd/4th-grade students are unable to engage in activities requiring higher-order thinking skills.

Methods of data collection and analysis. Entire class sessions were observed by the researcher on a weekly basis: the 3rd/4th-grade classroom for a period of 9 weeks, and the 8th-grade classroom for a period of 6 weeks. At the end of the observational periods, Teacher A and Teacher B collected written data from their students. No effort was made to control the teachers' methods used to collect these written statements. The Diagnostic Profile was used to score the written data generated by the 3rd/4th-grade and 8th-grade students. The Diagnostic Profile characterized these learning outcomes as formal, descriptive, interpretive, and/or historical in nature. Learning outcomes were also distinguished as lower-order understandings, higher order-order understandings, and misunderstandings. Student functioning based on the interviews and observations were then compared to conclusions reached with the Diagnostic Profile. These comparisons provided evidence demonstrating the extent to which scores on the Diagnostic Profile were predicted by an external criterion.

Teacher A and the 3rd/4th-Grade Class

Focus of instruction: Teacher A. African-American artist, Elijah Pierce, (1892-1984) was the focus of Teacher A's unit of instruction. Pierce, a Columbus folk artist, is well known in the community for his wood carvings that depict social themes, religious subjects, and stories from his life. In the first lesson, Teacher A showed a slide of a photograph of the artist and told the class several entertaining stories about the background and life of Elijah Pierce. Another lesson centered around differentiating relief sculpture from sculpture in the round. Students handled actual samples of sculpture, and also attempted to distinguish different types of sculpture from projected slides of Pierce's work. Other lessons included slide presentations of Pierce's work which incorporated contextual information. Most of the time, the Teacher A read the contextual information from a prepared script that was part of a museum resource packet.

After all the lessons, the students again viewed the series of slides of Pierce's work. This time, rather than reading the script, the

Teacher A asked students questions in a quiz-like manner as follows: "Why is this artist important in Columbus, Ohio? What culture is he from? What's this picture about? Do you remember the story? What's he trying to tell us?" The slide lectures and drill sessions culminated in an art studio project related to the works by Pierce. Several class periods were used to construct "Pierce-like" reliefs from Styrofoam meat trays and acrylic paint.

Collection of writing sample. Teacher A first held a review on Pierce by having students recite facts about the artist and his work. She then decided to have the students write about a slide of a painted wood relief by Pierce entitled The Cruelty of Slavery, constructed in 1980. The students had no previous experience with this particular artwork. Teacher A provided students with a worksheet with instructions at the top stating, "Write what you see and what you know about this work of art."

Teacher B and the 8th-Grade Class

Focus of instruction: Teacher B. In an initial class session, students employed Feldman's (1967) four-step method of art criticism in writing a critical essay about an artwork. The students selected from a series of art reproductions representative of both male and female artists from various cultural and ethnic backgrounds. The art reproductions exhibited a wide range of media, including painting, sculpture, and advertising.

Students were to provide "data" about the artwork by referencing the artist's name, title of the work, and art medium. In addition, the students were to describe the work (e.g., elements of design, subject matter). Another part of their essay involved analyzing the work according to the organizational principles of design. Teacher B cued students with questions directed at the expressive qualities of the work: "Is the artist making a political or social statement? How does the title of the work help you understand this work? What kind of meaning did the artist seem to express to you?" Students wrote about the expressive qualities projected in the work, and formed interpretations regarding the meaning of the work. Students then evaluated and expressed judgments about the work, and specified reasons for these judgments.

Art criticism activities were later extended to a group project involving in-depth critical response. Individual teams of students were to agree upon one particular work of art to be purchased for a museum. The students were instructed to act as "art experts" as they judged the most appropriate artwork for the museum to purchase. Another task required teams to select an artwork that exemplified significance in relation to a culture. Student groups were required to provide research regarding background data, and the social and cultural significance of the work. Based on this research, the teams were to provide reasons and supportive explanations for their judgments and defend their decisions to the rest of the class. Teacher B stated, "It's not what you say, but how you defend it." Teacher B linked studio projects with concepts discussed during art criticism sessions. When introducing related studio activities, Teacher B quoted statements made by students during the critical dialogue.

Collection of writing samples. Teacher B directed each student to write a critical response utilizing one or both of the following works of art:

- Parade, a painting by Jacob Lawrence, 1960
- Sunny Side of the Street, a painting by Philip Evergood, 1950

Teacher B provided each of her students two worksheets, and gave specific instructions on how to complete them. On the first worksheet, students were to choose one artwork as if they were purchasing it for an art museum. The second worksheet required students to choose an artwork that most exemplifies a culture. In these writing tasks, the Teacher B expected students to transfer their previously acquired knowledge of critical inquiry to writing about these unfamiliar artworks.

Teacher A vs Teacher B: Instructional Differences

Teacher A and Teacher B had each incorporated DBAE methods into their teaching. Both teachers involved students in looking, talking, and writing about works of art. However, when comparing Teacher A and Teacher B's interpretation and subsequent application of DBAE instructional methods, a sharp contrast was noted. Teacher A was new at teaching a DBAE curriculum, and employed recall-oriented teaching strategies such as memorization of facts about artists and their works. Teacher B, however, was more familiar with the tenants of DBAE, and possessed advanced degrees and professional experience that could explain her disposition to teach for higher-order thinking. Students in Teacher B's art class were encouraged to look at and talk about artworks from their own points of view, and to defend claims made about artworks in writing.

Findings

Diagnostic Profile assessment 3rd/4th-grade students' written statements. The Diagnostic Profile assessed a range of four to 14 outcomes in statements written by 21 students in Teacher A's 3rd/4th-grade class. Higher-order outcomes were evident in only 4% of the data, in all dimensions of the Diagnostic Profile. Class data overall indicated an extremely high proportion (95%) of lower-order outcomes. The Diagnostic Profile indicated students frequently classified the artwork in terms of technique, media, and/or materials; recounted Pierce's personal method or style of carving; and/or used general formal language in relation to color and shape.

It is interesting to note that only 3% of 200 items scored with the Diagnostic Profile focused on the work of art being viewed during the writing exercise. Instead, the preponderance of the items scored could be traced directly to the script-based presentations given in previous instruction by Teacher A. Scored as lower-order outcomes, 64% occurred within the historical dimension, which contain some categories reflective of contextual information.

There was a low incidence of misunderstandings reported with the Diagnostic Profile. This, too, might be accounted for by the scripted instruction. Students mainly reported what they recalled from the script, and the Diagnostic Profile designated facts regarding Pierce's work as accurate lower-order outcomes.

Diagnostic Profile assessment 8th-grade students' written statements. The Diagnostic Profile indicated a range of 6 to 29 outcomes in statements written by 21 students in the 8th-grade class. Diagnostic Profile assessment of the class indicated a substantial proportion (62.5%) of lower-order outcomes, 32% of which were related to subject matter identification. In addition, the Diagnostic Profile indicated that 19.5% of lower-order outcomes focused on formal qualities. In 6% of the lower-order outcomes, students provided factual historical information about the works of art. However, many lower-order outcomes reflected in the data became the basis for subsequent higher-order interpretations and judgments. The Diagnostic Profile assessment showed higher-order outcomes were exhibited by 10 of the 11 students in the 8th-grade class. Six students provided higher-order outcomes, involving as many as two personal interpretations of the artworks based on the description of subject matter. In addition, 64% of the students searched artworks for their cultural significance.

The Diagnostic Profile assessed 11 items related to judgments based on formal qualities, subject matter, and/or expressive content. These judgments reflect higher-order outcomes similar to those noted during classroom observations.

Evidence of validity. The Diagnostic Profile assessment of the 3rd/4th-grade and 8th-grade students writing samples tallied closely with observational notes made by the researcher. Classroom observations revealed that while both Teacher A and Teacher B taught components of DBAE, there was a dramatic contrast in how they operationalized these components. Teacher A and Teacher B were promoting different learning strategies through their DBAE instruction. The influence of these different forms of instruction on students' writings was confirmed with the Diagnostic Profile assessment.

Instruction in Teacher A's classroom encouraged lower-order thinking skills such as memorization and recall as follows:

- lecture format - students viewed slides in a dark room as the teacher read a script
- questioning - students were asked to recite historical facts about Elijah Pierce and his artwork

- reinforced vocabulary terms - students repeatedly identified "sculpture-in-the-round," "high and low relief" and "wood carving"

Students who received instruction in Teacher A's classroom calling for lower-order thinking skills, provided outcomes reflective of lower-order understandings. According to the Diagnostic Profile assessment, nearly 95% of Teacher A's students provided outcomes scaled as lower-order understandings, and only a negligible fraction of these provided the basis for a higher-order outcome.

Lower-order skills and facts can provide the foundation for more complex, higher-order understandings (Prawat, 1987; Woods, 1989), as demonstrated in the writing samples of Teacher B's students. Teacher B's classroom observations revealed that students were encouraged to become active participants in their own learning. Teacher B's instructional strategies incorporated learning not only facts about artists and artworks, but allowed for higher-order thinking skills in organizing facts as follows:

- research - students searched through classroom resources to learn about works of art
- writing exercises - students found the words to express their ideas in a cohesive written format
- constructing arguments - students were required to defend their stance with reasons
- criticism - students described, analyzed, interpreted, and judged works of art
- aesthetic inquiry - students weighed social and cultural issues in the selection of artworks for a museum

Students that received instruction requiring higher-order thinking skills provided outcomes reflective of higher-order understandings. According to the Diagnostic Profile assessment, almost 40% of Teacher B's students provided outcomes reflective of higher-order understandings.

It is clear the two art teachers are dissimilar in their background qualifications and in the educational levels they teach. Therefore, fluctuation in meeting DBAE objectives may be attributed to other variables that extend beyond the scope of this inquiry. Nevertheless, it is important to note that these studies offer evidence of the Diagnostic Profile's ability to discriminate the effects of contrasting teaching methods from student outcomes.

CONCLUSIONS

These two criterion-related studies provide documentation of the Diagnostic Profile's capability to characterize the cognitive complexity of students' written statements about works of art. The Diagnostic Profile was effective in: (a) discriminating among students' lower-order understandings, higher-order understandings, and misunderstandings; and (b) delineating these outcomes according to their formal, descriptive, interpretive, and/or historical character. Most importantly, analysis of the data verified an extremely strong relationship between the external criterion and the Diagnostic Profile assessment in both studies.

The possibilities are numerous for using the Diagnostic Profile to assess the scope of students' understandings of artworks, and it is clear that future application studies are urgently needed. Although developmental levels, gender, and ethnicity were not considered in these studies, further investigation of these factors are certainly possible.

Because the Diagnostic Profile enables random sampling from large populations, results provided by large-scale studies could: (a) provide insight into how students understand works of art, (b) assist in designing more effective curricula, (c) demonstrate to parents that the art program is an important component of their children's education, and (d) assist in advocacy efforts by providing comparative data. Such efforts might help secure funding for future research in art education and assist policy-makers in making more equitable decisions about the allocation of educational resources.

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Authors Note: With a reasonable amount of training, art teachers can be taught to reliably score written responses with the Diagnostic Profile (Stavropoulos, 1992). Calculations of average reliability between pairs of raters using the Diagnostic Profile was based on 109 checks. In three comparisons, average reliabilities (.97, .96, and .98) verified a very strong association between raters in the assignment of scores. For more details on this study, and/or additional information about the Diagnostic Profile write to the author at: The University of Georgia, School of Art, Visual Arts Building, Athens, GA, 30602.

WOMEN'S CLUBS, ART, AND SOCIETY

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ABSTRACT

Previous feminist approaches to history of art education have tried to either broaden the canon or examine feminine values in the field. A more adequate feminist-paradigm for history of art education might be grounded in work by contemporary feminists and sociologists and might examine three types of women's clubs as art educational forces. Continuing research is needed to relate women's art clubs to institutional issues, issues related to class and ethnicity, issues surrounding reproductions of images, and pedagogical issues.

One contribution of feminism in literature, the humanities, and the arts has been a broadening of the canon. In history of art education, one example of the broadened canon can be found in the essay Enid Zimmerman and I wrote for Collins and Sandell's Women, Art, and Education (1984). Here women art educators are suggested for inclusion into a male-defined structure of art education's past. The terms "mainstream" and "hiddenstream," used to differentiate two groups of women artists and of women art educators, accept masculine definitions of art and of art education history. The mainstream is the male model.

The hiddenstream is other, hidden from the male gaze, and secondary to the male model in its values and effects.

Much of the history of women in art education published to date has been grounded in a predominantly masculine view of art education. Like others, I have seen the contributions of women to art education through lenses shaped by male definitions of the field, by men's roles in its development, and by views of art, education, and society that have taken what men do as the standard.

Noddings has posed the question: "If women had set the standard when schools were founded and curriculums designed, what might our students be studying today?" (1991/1992, p. 67). We need to ask what a female-defined art education might look like and what feminist research methods might be. Simply imagining women historians of art education investigating existing publications written by and institutions founded by women is not enough. Those institutions were often if not always based on pre-existing male models.

Another approach looks for feminine and masculine values in art education:

> Common school art, with its rational emphasis based in geometric structure, can be characterized as masculine art education. Feminine art education, by contrast, tended to promote the teaching of art as high culture. This occurred in private schools for women, infiltrating the public schools as these women became teachers. (Efland, 1990, p. 147)

Such an analysis, while thought-provoking and intended to restore women to a more balanced and comprehensive history of art education, demonstrates problems sometimes found in essentialist approaches to feminism. Characterizations of masculine enterprises as rational, orderly, and mathematical reflect pervasive stereotypes. Women and their enterprises, by contrast, become irrational, disorderly, incapable of mathematical precision. The United States and other western societies have valued those traits attributed to men because men have been the dominant power group. Much of the power in post-World War II American art education was in the hands of men, many of whom replaced the women who had held art departments and art education programs together during the war and the depression which preceded it. What Henry Turner Bailey (1894) knew in the nineteenth century has been true for much of the twentieth: man was the art supervisor and women were art teachers.

From the male point of view, women as other were mysterious, contradictory. They were nature while men epitomized culture, at least until the nineteenth century when culture became divorced from real life, effeminate, reserved for women and men without worldly power such as ministers. The ideal nineteenth-century middle-class woman in the northeastern United States was "both a saint and a consumer" (Douglas, 1977, p. 69). These roles prepared the way for her to be entrusted with the high culture previously the realm of the aristocratic male, he whom the discourse of civic humanism had entrusted with public virtue (Barrell, 1986; Stankiewicz, in press). Woman as saint was a fit guardian of private virtue, protecting her children from the excesses of modern art by teaching them to admire the great works of Raphael, Poussin, and Turner. Women could be expected to see the spirituality of great art and ignore any hint of sensuality. As consumer, woman was learning to select the most tasteful objects for her home, to create an oasis of culture amid the din of industrialization and urbanization (Stankiewicz, 1992). Women could safely be left to teach high-brow, long-hair culture. Women were procreative, not endowed with the divine spark God gave Michelangelo. They could respond to art within their roles as saints and consumers and might safely engage in a little recreational art-making to exercise their finer coordination and better taste.

ANOTHER LENS FOR A FEMINIST ART EDUCATION HISTORY

A feminist revision of history of art education should be more than the addition of women to the list of historical figures to be studied, or than an attempt to identify feminine and masculine perspectives. A feminist-paradigm history of art education is needed as Soucy (1991) has recommended. The task of developing such a feminist approach is a challenging one because relationships among art, culture, education, and gender are complex. Wolff declares "culture is central to gender formation" (1990, p. 1). The arts do not merely represent nor reproduce:

> existing ideologies of femininity. Rather they participate in the very construction of those identities. [Thus] culture is a crucial arena for the contestation of social arrangements of gender. (Wolff, 1990, p. 1)

Black (1989) also perceives culture and society as stronger forces than biology in the construction of gender. She describes social feminism as an approach to feminist research in the social sciences which recognizes differences between men and women, and seeks to increase the influence of women on public life.

When Black's (1989) social feminism is coupled with Wolff's (1984, 1990) analyses of the complex relationships among art, gender, culture, and education, several methodological recommendations can be developed. First, a feminist history of art education should be grounded in social feminism and recognition of culturally generated differences between men and women. Second, it should study those aspects of women's work for art education that are most distinct from men's approaches to art education. The objects of study should be those areas where women have had the most autonomy. Third, it should focus on the specific, but put the specific into ideological, social, economic, and political contexts. This recontextualization should include comparison of specific women's enterprises with similar men's enterprises. Textual and aesthetic analysis should be balanced with sociological analysis. Fourth, the researcher should be self-critical and aware of ways that epistemological biases can contribute to marginalization of women. These biases include use of language and research methods that privilege the male, as well as the institutional organization of knowledge that isolates women from production of knowledge, reflects male interests, and segregates disciplines that can be tools for a feminist researcher.

ART IN WOMEN'S SOCIAL CLUBS

Historians of art education interested in a social feminist approach might look for at least three types of women's organizations: (a)study clubs, (b)clubs combining an interest in art with educational or social improvement, and (c) collegiate art sororities.

Study clubs focused on self-improvement for their members. The Social Art Club founded in Syracuse, New York, in 1875 by Mary Dana Hicks and ten other women is one example (Stankiewicz, 1985); another is the Decatur (Illinois) Art Class founded in 1880 and still in existence a century later (Martin, 1987). In the 1890s some women's clubs were established for civic, social, or educational improvement through art, a mission that often led to some connection with the Arts and Crafts movement. The Chicago Public School Art Society, founded in 1893 through the leadership of Ellen Gates Starr, placed selected reproductions and original works of art in freshly painted classrooms (Stankiewicz, in press). The Deerfield (Massachusetts) Society of Blue and White Needlework was founded in 1896 to revive a local tradition of crewel embroidery and provide some income to women in a poor rural community (Boris, 1986). The third category, collegiate art sororities, were the most social. Art sororities may have been rooted in young women's observations of their mother's study club work, with the difference that, while a study club might have constituted higher education for the mother, it was a social supplement for the collegiate woman. Founded at Wellesley College in 1889, Tau Zeta Epsilon took as its aim: "the cultivation and dissemination of an artistic spirit, leading to a closer observation of nature and an appreciation of beauty wherever found" (Wellesley College Archives). Rho Beta Upsilon established its Alpha chapter at the coeducational Syracuse University in 1903 as a normal, i.e, related to teacher education, art sorority (Stankiewicz, 1982). Like other Greek societies, RBU had its own house, colors (red and green), flower (red carnation), and pin (a jeweled palette on crossed brushes).

Based on the work of Black, Wolff, and Williams (1981), we can frame a number of questions to guide further research into the art educational work of women's clubs. My preliminary attempt to organize some of these questions addresses four broad areas: institutional issues; issues related to class and ethnicity; issues surrounding reproduction of images; and pedagogical issues.

INSTITUTIONAL ISSUES

Williams (1981) distinguishes formations of cultural producers, such as crafts guilds and academies of artists from social institutions which establish relationships between artists and society, patrons, and the market. To what extent were women's art clubs formations of women who considered themselves art makers? Although existing stories about women's art clubs suggest that members responded to art more than they created it, the categories of maker and responder that have been used in art education over the last two decades seem inadequate to address clubwomen's work in and for art. The category of patron, with its connotations of economic support and proactive behavior, may be necessary to any analysis of women's art clubs. And yet, most women lacked the economic power and the status to be patrons in the usual sense of the term. They might purchase pieces of art for their homes, but with a few notable exceptions, such as Isabella Stewart Gardner, women did not commission major works.

Did women's clubs provide opportunities for women to see themselves as patrons of the arts? What role did clubwomen play in supporting existing and emerging cultural institutions, such as museums, galleries, arts and crafts leagues, art schools? What role did women's clubs play in the American arts and crafts movement, in supporting craftswomen and men, in establishing markets for handcrafted objects, in educating purchasers of those objects? Horowitz (1976) and McCarthy (1982) have compared men's and women's philanthropies in Chicago, examining the entanglement of art with social reform. What happened in other cities? Is it the case that men established museums and women helped them?

How did women's voluntary organizations define their aims? How do those aims relate to the aesthetic theories prevalent in late nineteenth century North America? While more work is needed to locate primary sources on specific clubs, records of many societies are probably accessible in local historical societies and attics.

CLASS AND ETHNICITY

We have been told that most clubwomen were white, middle-class, and more urban than rural, but African-American women have had their own clubs (see Conway, 1985, pp. 110-115, for sources). Were other clubs organized along ethnic lines? Did rural women's clubs take up different work than clubs in cities? What differences emerge when clubs are studied along class lines? Hull House was supported at its founding by upper class clubwomen. Settlement house workers established clubs for the lower class women who lived in their neighborhood. Were these newer clubs engaged in a uniform cultural reproduction, an exact replication of their models? Or, did they reproduce some typical forms in varied ways through what Williams labels genetic reproduction (1981, p. 185)? Are there any characteristics of how women's clubs treated art that might be consistent across ethnic and class differences? If so, what might those characteristics suggest about relationships between women and art in American society?

REPRODUCTIONS OF IMAGES

Clubwomen were engaged with image reproduction in a variety of ways. Some clubs sponsored exhibitions of their members' hand-drawn copies of "masterpieces." In tableaux vivant, clubwomen used their bodies and clothing as a medium for reproduction of great works of art. Like contemporary artist Cindy Sherman, they became the work. Changes in printing technologies made it possible for clubwomen to acquire low cost, mechanical reproductions for their own use and for distribution to schools. Did clubwomen use the same reproductions in their homes as schoolchildren used? If works of art reflect social relationships, as sociologists tell us, what model relationships were transmitted to women and children through these printed reproductions?

Were women custodians of "high culture" or were they purveyors of a sentimentalized antecedent of popular culture?

PEDAGOGICAL ISSUES

The art educational work of women's study clubs has been regarded as less rigorous than collegiate art study because women lacked analytical skills and because clubs typically addressed varied themes in their yearly programs (Martin, 1987). Work by Belenky and her colleagues (1986) suggests that women's approaches to education, while different from men's, parallel at least some recommendations of educational reformers today. According to Belenky et al., women learn best in communities, from teachers who can connect the emotional with the intellectual, the personal with the academic. The women's club can be viewed as a cooperative learning situation, in spite of the emphasis of many early clubs on reading and repeating.

Even though they developed during the same period that saw the rise of many disciplines and formal organization of the specialized collegiate department, most women's club programs, like contemporary women's studies programs, were interdisciplinary. Feminism has been one force contributing to increasing interest in the values of interdisciplinary approaches to learning, but the boundaries of the academy remain firm.

Other lessons for art pedagogy might be drawn from a thorough, critical feminist interpretation of art education in women's clubs. Women's clubs cannot be viewed as an isolated, women-only enterprise. A fuller interpretation must examine their distinctness from men's voluntary and educational organizations while acknowledging that the women's club arose in a society in which men were dominant. Art education history can only be enriched by feminist-paradigm research on the interactions between women's clubs, art, and society.

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ART EDUCATION AND SUFFRAGE: CAMPAIGNS OF SIMILAR PRIORITY FOR NOVA SCOTIA'S CLUBWOMEN

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ABSTRACT

This article looks at how art education fit within the campaigns of Halifax, Nova Scotia clubwomen between the 1880s and 1930s. It questions the typically exclusive political emphasis of histories of the woman movement. Most such works concentrate on the fight for suffrage as the key focus of women's energies. Women's support for art education, however, provides another example of how women organized to exert power within the community. This support is evidence against the traditional division of feminism's history into distinct pre- and post-suffrage eras. Among women activists in Halifax, the priority given to enfranchisement was not that much different from that given to art education. Their work in art education was not affected by achieving the vote.

I thank Harold Pearse for his help with the research in this paper and Karrie Evans, Amy Hughson, and J. Donald Wilson for their helpful edits of an early draft.

The turn-of-the-century woman movement was more than a fight for the vote. In some places, suffrage was not even the movement's primary campaign. In Nova Scotia, for example, women gave as much attention to art education as they did to electoral politics. While neither issue was the essence of their movement, both were consistent themes. This paper situates Nova Scotian women's support for art education within the context of their other feminist activities. It describes individual women activists, showing how, for them, art was one important issue among many. Maternal feminism, I will argue, linked art with these issues. Looking at art education in this light reveals two things about women's history. The first is how women contested and exerted power in the community. The second is that feminism's history does not always divide neatly into distinct pre- and post-suffrage eras. In Nova Scotia, achieving the vote in 1918 did not change women's role in art and art education.

Most Halifax women promoting art were clubwomen. Their societies' goals were diverse, ranging from cultural to religious, monarchist to community activist. The Councils of Women— national, provincial, and local —gave them common ground, as did their social make-up: primarily middle or upper class Anglo-Saxon. Seldom did they refer to themselves as "feminists," "clubwomen," or a "woman movement," yet all of these terms describe them.

Nova Scotia's largest chapter of the Local Council of Women was in Halifax (LCWH). The city served as the province's capital and, by the twentieth century, its major port. Halifax was small enough for clubwomen to know each other, yet large enough to present them with typical urban problems and possibilities. The city was cosmopolitan enough to stimulate their cultural ambitions, but economically advanced enough to sustain such ambitions only through their voluntarism. In short, Halifax was a perfect city for clubwomen activists.

Two early successes for these activists occurred in 1887. First, some of them finally got to vote. That year women ratepayers in Nova Scotia cast their first ballots in municipal elections (Forbes, 1989). Although total enfranchisement was still three decades away, it was nevertheless a victory. The second success was Anna Leonowens's campaign for a provincial art school in Halifax. The school's aim, said Leonowens (1887), was to encourage both fine and industrial arts, not only for men, but also for the Province's women. Her confidence that art training would bring jobs to women led to that principle's enshrinement in the art school's constitution. The document contained four mandates, one being "to open up new and remunerative employments for women" (Victoria School, 1888, p. 22; Victoria School, 1887-1894, pp. 4-14, 86).

Leonowens proposed the art school as a memorial to Queen Victoria's 1887 Golden Jubilee. She recruited two strong allies to the cause: Helen Kenny, one of Halifax's social leaders, and Alexander McKay, Superintendent for the city's schools and a long time proponent of art and industrial education. Together, they helped see the project through, resulting in the Victoria School of Art and Design (VSAD).

Many leaders in the Province's woman movement shared Leonowens's concerns for fine art, applied art, employment for women, and suffrage. They also shared her upper class background. Edith Jessie Archibald, Helen Kenny, Ella Ritchie, and Eliza Ritchie, were all involved with women's issues, and all had last names of political and social import in the Province. Lawyers, judges, bankers, Senators, and Members of the Legislative Assembly were their kin. Their family roots were securely grounded in the Atlantic Province's soil, unlike Leonowens. It had been just over a decade since she had moved to Halifax, and two decades since she had left Siam in 1867. Tutoring the Siamese King's children had been her first teaching job, and it would also be her lasting fame. Margaret Landon (1949) fictionalized Leonowens' adventure in her book Anna and the King of Siam, and Rogers and Hammerstein immortalized it in their 1951 play The King and I ("Dr. E. Ritchie," 1933; Forbes, 1989; "Impressive Tribute," 1933; "Obituary," 1928).

Although less exotic than Leonowens's, the achievements of her allies were still striking. In 1884 Ella Ritchie entered Dalhousie University, which only began accepting women three years earlier. She joined Leonowens as a founding member of the VSAD Board of Directors in 1887. In 1909, her career as Board member barely half over, Ritchie was elected VSAD vice-president. Outlasting all of the 13 original VSAD Directors, Ritchie sat on the Board for over four decades until her death in 1928. During that time she also served on the boards of the Victorian Order of Nurses (VON), the Halifax Local Council of Women (LCWH), and helped organize Halifax's Red Cross during the First World War (Forbes, 1989; Local Council, 1898-1908; "Obituary," 1928; "Victoria School," various years).

Ella's younger sister, Eliza, had also attended Dalhousie, and was in its first graduating class to include women. During the 1887 campaign for the art school, Eliza was away working on a doctorate at Cornell University. She completed it in 1889, becoming one of the first Canadian women to receive a Ph.D. Before returning to Halifax, she taught philosophy and psychology for eight years at Wellesley College in Massachusetts. Once back home, Eliza became a driving force in the arts community, the VSAD, the VON, the LCWH, the suffrage movement, the campaign to get women on school boards, and the feminist movement in general. Rarely did a year go by without the VSAD acknowledging the Ritchie sisters' contributions. At Eliza's Alma Mater, Dalhousie, she helped organize women's residences, art lectures, and the Alumnae Association, and was the first woman on the University's Board of Governors ("Dr. E. Ritchie," 1933; Forbes, 1989; "Impressive Tribute," 1933; Local Council, 1898-1908; Local Council, 1916-1920; Ritchie, 1915).

Edith Jessie Archibald was the politician of the group. She began her involvement earlier in the decade, becoming active in the regional Women's Christian Temperance Union (WCTU). By the end of the century, she earned the presidencies of the LCWH, the national WCTU, and, in 1898, the founding board of the Halifax VON. Whenever a feminist campaign sparked up in the city, Archibald was likely to be in the middle of it. She chipped away at City Council for a quarter century, slowly breaking down their resistance to women on school boards. She organized the local Red Cross during the war. She led campaigns for suffrage, and, when women finally achieved the vote in 1918, took on the presidency of Halifax's Liberal-Conservative Women's auxiliary. Along with these activities, Archibald's feminist agenda included the promotion of art. She served as a VSAD Director for 16 years (1900-1916), organizing exhibitions, raising money, donating supplies, and at times was one of the few people interested in keeping the school alive (Forbes, 1989; Local Council, 1896-1899, 1898-1908, 1920-1922; Second Annual, 1896; "Victoria School," 1894-1914; "Victoria School," various years, 1901).

Archibald believed early on that women needed a broader organization than their isolated clubs could offer. In 1891 she took a leading role in the Canadian WCTU's efforts to create a national organization of woman societies. Although this organization never materialized, another soon did. In 1893, a group of Canadian women returned home inspired by what they heard at the Women's Congress at the Chicago's World's Fair. The outcome was the Canadian National Council of Women (NCW). Within a few months, in August 1894, representatives from 69 local societies heard Archibald and Leonowens give keynote talks at the founding meeting of Halifax's Local Council of Women (Forbes, 1989; Inaugural Meeting, 1894).

When the assembled delegates chose their officers that afternoon, they voted in Leonowens as secretary. Also elected to the executive were Mrs. H. H. Fuller, a VSAD Director, and Mrs. J. C. Mackintosh, whose husband sat on the art school Board. At this meeting, or soon after, Archibald became LCWH president, and a third Ritchie sister, Mary, vice president. Out of that initial gathering came the LCWH's first three committees: "Philanthropy and Benevolence," "Moral and Social Reform," and "Music, Art, and Education." The next year the women added a "Domestic Science and Manual Training Committee." Two VSAD teachers, Minnie Graham and Kate Foss Hill, joined Leonowens and Archibald on the 17 person music and art committee. The Ritchie sisters and Kenny also took on Council chores. The Ladies Committee of VSAD women were now an affiliated society of the LCWH. (Inaugural Meeting, 1894; Local Council, 1896).

Leonowens left Halifax in 1897, while Kenny died that same year. Luckily, other clubwomen kept up support for the art school. By the first decade of this century, Ella Ritchie, Archibald, and Alexander McKay, were the only Directors putting much effort into the institution. Together they organized exhibitions and fund raisers, bringing many of the city's highborn citizens into the school during the years leading to World War One. Without such efforts, the art school would have disappeared from the sight of an indifferent community (Victoria School, 1894-1914; "Victoria School," various years, 1905-1909).

For many clubwomen, art was but one of many issues attracting their attention. Suffrage was another, but so were summer playgrounds, work conditions for women, domestic science, safe milk, prison reform, public health, laws for the better protection of women and children, and a host of other concerns. Maternal feminism united these issues and the clubwomen. As guardians of both children and morality, the women said, they had a proclivity— nay, a responsibility —to tend to these affairs. They needed to be municipal housekeepers, they argued, because their homes did not end at the front door. As LCWH activist May Sexton asked, "How can that same women feel that she is really being a good housekeeper and safe-guarding the health of her family if she fails to concern herself about the dust before it enters her house?" ([Sexton], 1915).

Even the more radical clubwomen, which would include Sexton, spoke this language of maternal feminism. These women were the newer LCWH recruits, steeped, quite often, in progressivism. Sexton joined the LCWH shortly after moving to Halifax in 1904. Armed with a degree from the Massachusetts Institute of Technology, she began researching, writing, lecturing on, and campaigning for technical education for women. She provoked with headlines such as "Women Awake!" (1914). She persuaded with her well documented government report on women and work (1913). She reasoned with dispassionate analysis of both sides of the suffrage debate, but left little question about which side was right ("Ladies' College," 1909). And she defended all of this by extending women's "ancient and time-honoured duty of homemaking" to include municipal housekeeping (1915).

Perhaps the LCWH's clearest statement of maternal feminism came from Ella Maude Murray (1914). An outspoken suffragist, Murray sat with Sexton on the radical side of the LCWH political spectrum. Her priorities centred around economics, labour, and consumer rights. She was also a newspaper woman, daring to tackle big questions. Her succinct description of maternal feminism came in an article on women's proper relationship to the state. Women active in public deeds, she asserted, "have not trespassed upon 'man's sphere' nor indeed stepped out of 'women's sphere,' which is bounded by that word 'Home.' They have extended the significance of that word beyond the average conception of it, but they have not gone beyond what it should properly connote."

Home, Murray (1914) explained, is wherever children grow up, wherever family members must spend their day. This is not confined to four walls. It includes places where children play, learn, or are entertained. It includes places that produce food families eat, or pass laws they must follow, or set conditions under which they must work. All are extensions of the home, and so all are within women's proper sphere. In Murray's view, this meant no real change from the past. Education, work, and play had recently all been under mother's charge within the domain of the family dwelling. Now these were being handled on a wider, more co-operative scale. But this did not curtail the home, it extended it. So, summed up Murray (1914), "in none of the efforts to discharge their responsibilities towards the State, have the women of Nova Scotia stepped out of their proper sphere."

The duties of municipal housekeeping, the guardianship of community morality, placed the arts within the clubwomen's realm. At its best, said the clubwomen, fine art elevated tastes, refined morals, and moulded a proper cultural life. It obviated intemperance, it thwarted impurity. While seekers of profit promoted ale houses and unsavoury picture shows, seekers of moral good promoted gentility and gallery exhibitions. And women, it was often said, were by their nature seekers of moral good.

Thus, the irony: even when equality was the stated end, emphasising differences was an acceptable means. A woman should have the same rights as a man because she was different. She cared more, nurtured better, and acted with a greater moral purpose. Perhaps the clubwomen strongly believed this argument, or maybe they simply used it as a tactic, turning popular ranting against their public participation on its head. Either way, Nova Scotia's clubwomen effectively employed maternal feminism to achieve their ends.

For both Sexton and Murray, these ends included art education. They especially supported applied art and craft, seeing it as a potential job avenue for women. As the century progressed, this potential became the LCWH's main focus in art education. Halifax women connected art to employment long after most men had stopped doing so. Throughout the nineteenth century art training was linked to mechanical and industrial careers for men. This linkage increased until the last third of the century, when art's vocational potential for both men and women reached its peak in North America. By the end of the 1800s, art's usefulness to the male worker was no longer widely touted. In Nova Scotia this was symbolized by the opening of the Technical College in 1907, which stripped the city's twenty year old VSAD of its role in training male artisans. Halifax women, however, continued to advocate training for careers in craft, design, and fine and applied art. This was due, in part, to women's limited career options. Furthermore, art careers promised them accepted avenues into the public sphere. Art and craft thus fit well into the women's campaigns for female economic advancement.

Gaining the vote in 1918 did not end conditions that led women to support art education. What did change was the post-war move away from voluntarism toward professionalism. Experts and government agencies took over many of the women's clubs' functions. Not so, however, with support for culture and art. It remained pretty much in private and voluntary hands until after the Second World War (Tippett, 1990). As the women's clubs' scope of activities narrowed, the remaining issues took on a higher priority. In the 1920s and early 1930s, the LCWH's Fine Art Committee was as active as it had ever been. One of their major campaigns was to raise a building fund for the art school. Beginning the campaign in 1923, they persisted at it over the next decade. They never got the building, but they did manage to keep the art school alive (Soucy, 1989). Without their support, it is unlikely that the school, which in 1969 became the Nova Scotia College of Art and Design, would exist.

Thus, after 1918, the VSAD found both old and new supporters among the LCWH membership. Ella and Eliza Ritchie remained VSAD

Board members and regularly supplied the art school with needed books and reproductions. Archibald, too, donated materials to the school, though her years as Director had long passed. Sexton became a VSAD Director in 1920, serving on the Board for only a couple of years before her death in 1923. Murray's contributions to the art school earned her a honourary diploma from the institution in 1935. The school had instituted honourary diplomas only the year before, with one of the first recipients being Minnie Stead, the LCWH Fine Arts convenor following World War One. Before 1934, the art school had awarded two other honourary diplomas, one to Archibald and the other to Eliza Ritchie ("Dr. E. Ritchie," 1933; "Nova Scotia College," various years, 1930, 1931, 1935, 1936; "Victoria School," various years, 1922).

All of these women, and many other women's club members, contributed to the art school long after suffrage had been won. Enfranchisement changed neither the need for their support, nor their maternal feminist rationales, nor their concern for art and craft employment for women. Gaining the vote, then, was a milestone in women's history, but it is not necessarily a pivotal point of feminism's history. Traditional interpretations describe a clear-cut "first wave" of feminism that died when the vote was gained. In Nova Scotia, at least, the feminist campaign for art education shows that this interpretation does not hold.

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ART WORK AND SOCIAL WORK: TRANSITION IN THE TEENS

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ABSTRACT

This paper provides a case study of the work of the Chicago Public School Art Society (CPSAS) and its contributions to art education in the public schools of Chicago. The objective of this paper is to answer the question "What is the relationship between clubwork, social work, and the burgeoning Woman Movement of the early twentieth century?" A feminist perspective with an emphasis on social and cultural understanding is used to interpret the data. Data are drawn from the archives of the CPSAS contained in the Special Collections of the University of Illinois library, Chicago. Through art, the women of the CPSAS were able to transmit their cultural values and beliefs concerning the role of women in society and the role of all citizens in America democracy. The label "cultural feminists" fits the work of these clubwomen as they exploited traditionally feminine characteristics as a means of working for change.

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Attracting greater numbers than ever before women's clubs at the turn of the twentieth century began to move beyond self-culture to embrace service as a means of bettering the whole of American culture. Clubs of the early nineteenth century saw benevolence as their mission--working in hospitals, asylums and children's homes. By the second half of the nineteenth century, the focus of women's clubs increasingly turned towards education, and as if the opening of flood gates, soon turned their attention to all kinds of civic and cultural activities. Art education was one of the many areas which benefitted from the work of clubwomen.

Nineteenth-century views of fine art as found in the writings of John Ruskin posited a relationship of women to art which allowed middle- and upper-class women to expand their activities into the public sphere. Women were thought to have certain inherent qualities such as nurturing, purity (or morality, being naturally more moral than men), and an interest in culture. As bearers and promoters of culture, women formed societies such as the Chicago Public School Art Society (CPSAS) founded in 1894 through the impetus of Ellen Gates Starr, as a means of meeting social responsibilities and designating new roles for women in the public sphere. These societies provided Chicago's public schools with a kind and quality of art education which the public schools alone would not have been able to implement, due to financial resources. Clubwork also provided individual women with a kind and quality of life which they would not have had otherwise.

By the teens, the Woman Movement had protested against male dominance by two seemingly incompatible goals: eliminating sex-specific limitations and utilizing sex-defined characteristics to extend their scope beyond the home (Cott, 1987). The clubwomen of the CPSAS followed the tenets of the second by claiming qualities that made them the ideal keepers (even directors) of culture and art education. This should not, however, be seen ultimately as a "conservative" stance.[1] This paper will briefly examine one aspect of the CPSA Society's work--social work--and how clubwomen used this work to change their roles in society. It addresses the question, "What is the relationship between clubwork, social work, and the continuing Woman Movement of the early twentieth century?[2]

First, however, it is appropriate to review the kinds of art education which occurred in Chicago during the period of 1910 to 1920. A brief overview found in the 60th Annual Report of the Board of Education lists the following items as desirable ends for elementary art instruction.

1. Individual Discipline: Eye training, hand-training, method in thinking, observing and expressing ideas in visual terms, the mastery of fundamental technique.
2. Immediate Service in the School: The use of Art in other studies for the purpose of clarifying and enriching them.
3. Culture: An appreciative acquaintance with a number of typical great works of Art.
4. Social Discipline: The cultivation of ideals in regard to home and community environment (ART CONSTRUCTION, 1914, 294-297).

The ideals of the Chicago Public School Art Society and the committee's report are identical. The report includes mention of "agencies entirely separate from the school" which provide the means for accomplishing the above stated objectives.

A brief summary of the work of the Society from its founding in 1894 to its twenty-fifth anniversary in 1920 reveals that it continually adapted new programs to meet the above-stated needs. For example, in the 1890s the Chicago Public School Art Society donated reproductions and originals to decorate halls, assembly rooms, and later, classrooms.[3] The work of the Society enabled teachers to use these works as primary resources for language arts and picture study. By 1910, the work of the Society turned toward the conditions of the schools in the poorer districts of town. The influence of the Public School Art Society meant freshly-painted walls and cleaner buildings, in addition to the donation of magazines, plants, books, and reproductions. Other work of the Society during the teens included the collection and placement of industrial cabinets in the public schools. Industrial cabinets held arts and craft items such as linens and lace for a girls' class and examples of printing blocks for the boys' class. The women of the Society hoped that such collections would encourage children to respect and cherish the crafts of their immigrant parents, especially their mothers. By the mid-teens the Chicago Public School Art Society arranged gallery tours at the Art Institute for local school children of the poorer districts and influenced the formation of a children's museum which still flourishes.

THE CHICAGO PUBLIC SCHOOL ART SOCIETY AND SOCIAL WORK

The transition from "art work" to "social work" is one which the Chicago Public School Art Society would advance during 1910-1919. The Society's Biennial Report of 1909-10 stresses the need for individual club women to work closely with a particular school(no pagination). Such personal intimacy between clubwomen and the schools undoubtably anticipated the social work of the teens. Social work, as defined by members of the club, often meant abstract concepts such as "lifting [the] moral, spiritual, and artistic tone of the school," but was always accompanied by the physical action involved (ie. having the Board of Education see to the cleaning the school) (CPSAS, Board of Director Minutes, May 1912). Another source includes further proof that education and social service should go hand-in-hand, "... the continuation of the Public Schools as a means by which educational and social service shall be administered in Chicago (Chicago Board of Education, 59th Report, 1912-1913, 126-7).

The women of the society understood that the physical conditions in the schools were intolerable and that they could influence the activity of the Chicago Board of Education by taking an interest in a particularly needy school. The following statement was found in an Annual Report of the CPSAS in the teens, "To justify its existence every social welfare agency should interpret itself to a supporting public" (CPSAS, Annual Report, 1917-1918, no pagination). In moving from art work to what club members perceived as social work, the members of the Society exerted a greater influence in the schools. Solicitation by the Society to the Chicago Board of Education to paint ("calcimine") rooms and buildings were common. The Society provided pictures, magazines, plants, books, and even occasionally toys, but expected the school to be clean and freshly painted, which, from the onset, was considered to be the province of the school board. These activities, of course, fit perfectly with the founding philosophy of the Public School Art Society--that in order for the children to fully appreciate the moral values exerted by great art, they needed to be in clean, "House Beautiful," home-like surroundings. In other words, "Cleanliness is next to Godliness."

Club members, in embracing the ideals and function of "municipal housekeepers," saw their roles as extensions of the concept of Victorian motherhood. The handiwork put into the Industrial Art Collections, was, in part, to celebrate the mothers of immigrant school children. In club literature, the mention of the appreciation of the craft of the immigrant mother is always accompanied by a plea for a greater love and reverence of children for their mothers. Americanization and patriotism were also concerns of the Society, especially during the years of World War I. The club saw its role as one of promoting American values (i.e., "Protestant cleanliness") and institutions (including the Art Institute of Chicago) through art appreciation and arts and crafts.

The social work of the Society in the early teens found members largely devoted to three different kinds of schools: (a) those schools used as Social Centers, designated by the Board of Education, (b) those schools that had been under the care of "Special Neighborhood Committees" of the Society, and (c) those schools in which a particular auxiliary club had taken an interest or adopted (CPSAS, Annual Report, 1917-1918, no pagination). Prompted by the "general uncleanliness of our city schools," the club women prompted cleaning and social programs through the schools (CPSAS, Annual Report, 1917-1918, no pagination). These efforts were often co-sponsored by the Chicago Board of Education. In 1910 under Superintendent Ella Flagg Young, the Chicago Board of Education opened twelve schools throughout the city to be used as social centers, "recognizing the great need for decent places of amusement in the crowded sections of the city..." (CPSAS Annual Report, 1911-13, 7). Immediately, the CPSAS set out to visit the schools and "to aid so far as means would permit in making them more attractive" (CPSAS Annual Report, 1911-13, 7). The Social Center Schools were opened to compete with dance halls where liquor was freely served; the Social Center, however, would not serve alcohol (CPSAS, unidentified newspaper clipping, April 1911). Community Centers, called Social Center Schools in Chicago, were intended to be "tolerant" and "friendly" places, a community focal point for social and civic life, "preserving the folk customs of the immigrant and at the same time helping the foreign-born assimilate themselves into American life" ("How Grown-Ups Act," The Survey, 1916, 171).

Perhaps aided by the work done in Social Center Schools, the formation of CPSAS Neighborhood Committees finally became official in the fall of 1913. The Neighborhood Committees with the CPSAS Board of Managers visited schools, considered their individual needs, and raised special funds for each. Often those people working with the school had a special interest in that school such as working in the area or having gone to that school (CPSAS, Undated lecture, no pagination). By promising to donate pictures, the CPSAS could influence the Chicago Board of Education to maintain schools and school yards. Examples of how their influence worked can be found in club minutes, in an interview with a Board of Education member in one instance, and a letter of intent in another instance. Both examples indicate that the Society often accomplished goals by a system of "matching." For example, a letter promising a collection of pictures valued at $100.00 could almost guarantee that in turn the school would be cleaned and "redecorated" (CPSAS, Minutes, February 1916, no pagination).

Another 1916 report further describes the "social work" undertaken by the women of the Chicago Public School Art Society (Untitled CPSAS pamphlet, 1916, no pagination). The Neighborhood School Committee of the Emerson School was chaired by Miss Evelyn Matz. The report took the form of a letter to Mrs. (Nellie) John Buckingham, president of the CPSAS. The "reading and recreation" room at the Emerson school was described. Six pictures were hung on the wall "at a level suitable for our little people" (Untitled CPSAS pamphlet, 1916, no pagination). Miss Matz curtained the windows and sent many books and magazines. Students from the Howe school (eighth graders) selected books for the third graders at Emerson around Christmas: "the reading habit has not been formed. The establishment of this room is a great step in the right direction." The management of the room was also detailed. On Tuesday and Thursday mornings, the children may could come in to the room at 8:30 a.m. to listen to the victrola. The pupils on the second floor of the school occasionally used this room for music. On Tuesday and Thursday evenings, the room was open until 5:00 p.m. A letter written to detail the room and its programs mentions forty-four students who used the room after school, "enjoying the quiet of the room and the beauty of the pictures" (Untitled CPSAS pamphlet, 1916, no pagination). The author of this letter, Miss June H. MacConkey, presumably the principal of the school, planned to schedule musical programs in the reading and recreation room supplied with amenities by the Society, "thus arousing in these children an appreciation for the fine things of life" (CPSAS, letter, 1916). MacConkey wrote:

> Only one who knows the squalid surroundings and the evil influences of the neighborhood can appreciate what a genuine service is being done to society by the interest you and your fellow-workers have expressed in this room.
>
> It takes a great deal of the real missionary spirit to struggle in the present with serene faith in the future, but I know my teachers and friends have it. Because it has led you to an interest in the needs of this community, I feel a great gratitude, not only to you but also to the Great Spirit of the Universe, the source of the brotherhood of man (CPSAS, letter, 1916).

At the suggestion of the CPSAS in 1910, several women's clubs selected a special school where their contributions were applied annually (CPSAS Biennial Report, 1909-1910, no pagination). The more the women of the Chicago Public School Art Society knew of the hygienic conditions in the schools, the more likely they were to demand change. Moreover, "making the schools attractive is a preventative measure...." (CPSAS, Minutes, April 1910, no pagination).

The best "social work" of the period, according to the 1911-13 Annual Report of the Society, had been accomplished at the Moseley School (CPSAS, Annual Report, 1911-13, 8). In the spring of 1912, the

District Superintendent called the Society's attention to the school and solicited help. The cleaning of the school building and the creation of an "Art Room" led one observer to comment:

> That a marked change in the personal cleanliness of the pupils and a corresponding improvement in self respect and behavior...is sufficient proof of the value of such work.... 'The result is sure to be better men, better women, and a better civilization' (CPSAS, Annual Report, 1911-1913, 8).

Art, according to the previous example, could prevent truancy, delinquency, and encourage cleanliness.[4] Beauty and cleanliness, according to the author of the above passage would result in a "better civilization" (CPSAS, Annual Report, 1911-1913, 8).[5]

The transformation(s) of Chicago's urban schools provided an impetus for the women of the Society as they continued their efforts through the years of World War I.

CONCLUSIONS

The importance of such activities, whether labelled "art work" or "social work," in the lives of the club women who planned, organized, and attended clubwork should not be underestimated. These women used their actions to further their social and political impact on society at large and in early twentieth century Chicago in particular. Working in the Chicago Public School Art Society, women in urban Chicago were able to provide for themselves a creative outlet that meant opportunities for camaraderie, fellowship, and community building. Social interaction and networking became important vehicles for the CPSAS to further its work. Women were encouraged to embrace such work because it was in the name of civic good; they were able to take their role from the home into the public sphere by becoming "municipal housekeepers."

It would be inaccurate to say that the women of the Chicago Public School Art Society were feminists, but they were part of the Women Movement that transformed gender roles in turn-of-the-century America. The nineteenth century concept of womanhood gradually included the extension of motherhood (which incorporated the ideas of female social work) to those outside the immediate family--society at large, or the public sphere. Through art, the women of the CPSAS were able to transmit their cultural values and beliefs concerning the role of women in society (which by extension, was almost limitless as long as it was for the civic good).

The work of the women in the Chicago Public School Art Society can, in one way, define them as "cultural feminists" (Deegan, Addams, 225).[6] Writing about Jane Addams and the Chicago School of Sociology, Mary Jo Deegan (1985) presents a broad definition of cultural feminism as the belief in "the superiority of women's values, worldview, and behavior," specific to turn-of-the-century America's traditional views of women (Deegan, Addams 225).[7] Perceiving that cultural feminism and American values were not at odds, Addams' image of women included "feminine benevolence, saintly devotion and practical usefulness, as well as the best of American democracy" (Deegan, Addams, 318-319). Deegan's definition of cultural feminism fits with the ideology behind art education as practiced by the society. The relation of art to morality, and the belief that decoration in the classroom could make better citizens for the democracy are ideals that are compatible with the values of cultural feminism.

Through my research I have gained respect for the complexity of the lives of the women of the Chicago Public School Art Society, and have realized that we cannot lock at their contributions in light of our own late twentieth-century ideals of success or failure. Instead, their contributions should be seen as significant as those of men like John Ruskin who shaped art education during the period. Perhaps these women's contributions are even more significant because they successfully bridged the gap between theory and practice by providing art education, and in improving the conditions of the schools for Chicago's public school children. In any event, acts which may have had preservation at their base caused transformation as they changed the lives of clubwomen, educators, and school children who were exposed to works of art (and all other CPSAS work) that they would not have been exposed to otherwise.

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FOOTNOTES

[1] I use the term "woman movement" in the same way that Nancy Cott defines the term in The Grounding of Modern Feminism 1987). "... to denote the many ways women moved out of their homes to initiate measures of charitable benevolence, temperance, and social welfare and to instigate struggles for civic rights, social freedoms, higher education, remunerative occupations, and the ballot (p. 3)." This term should not be

confused with the more modern term "feminism" nor should it be simplified/conflated to equal suffrage. See Cott's "Introduction."

2See Maureen A. Flanagan's "Gender and Urban Political Reform: The City Club and the Woman's City Club of Chicago in the Progressive Era," American Historical Review, 95(4), 1032-1050. Flanagan argues that the definition of "municipal housekeepers" allowed women in the Woman's City Club to involve themselves in every decision made by Chicago city government. Many of the positions which the club took where much more "progressive" (socialist?) than those of their husbands' in the City Club. For example, the women of the Woman's City Club promoted the creation of a strike bureau to protect government workers from local businessmen.

3For a critique of the value of "art appreciation" through more schoolroom decoration (i.e., hanging a few pictures), see Kenneth Marantz, "Indecent Exposure," Studies in Art Education 6, (Autumn 1964): 20-4.

4Perhaps it is simply a case of caring leading to more caring. Connections drawn to contemporary situations are obvious, unfortunately today we do not have the large, educated volunteer system which existed in turn-of-the-century Chicago.

5In addition to cleaner schools, the CPSAS provided Chicago's school children with an art education which included developing skills in observation, art appreciation, and even language skills, as well as industrial skills (i.e., crafts), during this same period.

6Such a labeling has inherent dangers. By defining people of the past in light of our own concepts and standards, we do them an injustice and can sometimes obscure their contributions. I have chosen to borrow a label from Deegan because it provides me with the opportunity to link the women of the Chicago Public School Art Society with Jane Addams and seems to succinctly define at least part of the ideology found in the work of the Society.

[7] It should be noted here that Deegan's definition of cultural feminism is not universally accepted within the feminist community. For an excellent critique of what has become to be called cultural feminism in contemporary society, see Joan Ringelhelm, (1985), "Women and the Holocaust: A Reconsideration of Research," Signs: Journal of Women in Culture and Society, 10(4), 741-761.

THE WOMEN'S MOVEMENT IN ART EDUCATION, 1880-1930:

RESPONSE TO SYMPOSIUM PAPERS

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ABSTRACT

According to the research findings of Finley, Soucy, and Stankiewicz, themes of refining and elevating tastes, molding culture and social conditions, women's work, power relations, and contradiction characterize the work of women in clubs at the turn of the century. Taken together, these historians' findings provide us with a feminist-materialist view of women's clubs in the fifty years around 1900. A feminist-materialist view involves a broad understanding of the social and cultural era and the relations of women's and men's consciousness to their era. In the papers of this symposium, the shape of the clubs' activities and motivating ideologies are seen in relationship to social process, change, and power relations.

In a recent lecture Don Soucy (1992a) gave at Penn State, he noted that little of the research on the women's movement in art education has intertwined with contemporary feminist theory. While Kim Finley-Stansbury (1992) correctly cautions that we cannot evaluate women's ideas, values, beliefs, and actions at the beginning of the century with a late twentieth century concept of feminism, I believe that contemporary feminist theory does have a place in researching the history of women and art education—that is, in designing the questions to be asked and the areas to be researched. Feminist-materialism seems particularly appropriate to the study of women's history in art education. A feminist-materialist approach to historical research involves an examination of the cultural era. The relationships of women's and men's consciousness to history, social process, and change are important. Ideas, language, culture, and social conditions are not isolated from each other but are understood as interdependent. The emphasis in a feminist-materialist approach to women's history is "not individual and inevitable suffering [or deeds], but a story of struggle and relations of power" and a story of changes based on these struggles and relationships (Newton & Rosenfelt, 1985, xv).

Taken as a group, the papers that were part of the symposium "The Women's Movement in Art Education, 1880-1930" presented at the 1992 AERA Annual Meeting—Kim Finley-Stansbury's "Art work and social work: Transition in the teens," Don Soucy's "Art education and suffrage: Campaigns of similar priorities for Nova Scotia's clubwomen," and Mary Ann Stankiewicz's "Women's clubs, art, and society"—begin to allow us a feminist-materialist overview of the involvement of Euroethnic upper middle class women in selected locales of the U.S. and Canada during the period 1880-1930. In my response to them, what I wish to do is show how together the papers begin to provide us with the broad understanding that feminist-materialism encompasses.

Social conditions and beliefs set up the premises of each of these researchers. All three researchers seem to have similar findings about the beliefs and values of the club women they studied. They each remind us that women in clubs believed that through art they could elevate tastes, refine morals, and mold a "proper" cultural life. Women in the New York clubs that Stankiewicz reviewed and the Chicago clubs that Finley-Stansbury studied believed schools were important as places to teach cleanliness and beauty and that in teaching these values civilization would be enhanced.

In each of their studies, the researchers also found that after about 1910 neither art nor suffrage were the sole concerns of Women's Clubs in the cities they studied. As they cumulatively point out, club women's realms of concern extended to social issues such as work conditions, jobs for women, prison reform, protection of children and women, health, religion, and culture. These concerns were not unique to women in clubs but were generally held by civic-minded citizens and groups. Finley-Stansbury points beyond the sphere of women in noting that the teaching of moral values through art and clean surroundings, an emphasis on disciplined training and thinking and on social discipline, and the appreciation of culture were espoused by the Chicago Board of Education as well as by the Chicago Public School Art Society women's club. Soucy notes the influence of progressivism during the teens on the women's club known as the Local Council of Women of Halifax. Thus, the beliefs of women in clubs can be understood as related broadly to their historical moment and not specific to women only, while the actions of these women were related , at least, to domains of "women's work."

The successes of the club women underscore a point made by materialist-feminist literary critics Judith Newton and Deborah Rosenfelt, that most social change is related to social milieu—or a zeitgeist of an era. This intersection of goals reminds us that women's interests are part of their historical moment, and not transcendent, although their best interests are not always in agreement with society at large and their actions to change their situation are often at odds with the directions of society at large. (In fact, the goals of the women in clubs were different, a point I will draw in shortly.) "Changing the world requires a set of values and perceptions that we can commit ourselves to . . . ones compelling to others as well" argue Newton and Rosenfelt (1985, xxii).

It is the dialectic of change in women's actions and gender issues and the motivations for such change that in part concern Soucy, Stankiewicz, and Finley-Stansbury. They each organized their papers to clarify the role of women's clubs in art education settings and how the involvement of club women helped change women's roles in society in the northeast U.S., Nova Scotia, and Chicago during the early part of this century. In doing so, each scholar looked at the construction of gender within changing historical conditions—both with an idea towards reporting ideologies and social conditions extant during the periods studied, and towards reporting the process of social change. With the extension of women's club work into social issues, these researchers contend, women accrued more influence, and more power. The values underlying their actions—that tastes should be "elevated," morals refined, and cultural life "properly" molded—while socially visible and integrated into Victorian society, were usually considered the realm of those who nurture, women. Finley-Stansbury and Soucy link the role of women in clubs with "maternal feminism" or Victorian motherhood, a perception that women's "rightful" or "natural" place in the home as mothers and domestic housekeepers extended to the care and guidance of the municipality as well, since home was understood as the whole environment where children grew up. Stankiewicz notes that "applying those values most commonly attributed to women to problems outside the home led [clubwomen] . . . "explicitly or implicitly, to question the prevailing value structure of society." Soucy and Finley-Stansbury are more explicit in linking the work of club women with feminist motivations, with Soucy suggesting that the club women of Nova Scotia may not have fully believed that women "cared more, nurtured better, and acted with a greater moral purpose . . . [that] maybe they simply used [this argument] as a tactic" to gain their platform and even their social position as women with more power. Finley-Stansbury concurs, implying that the Chicago Public School Art Society used their social work to change their roles in society, to further their social and political impact on society at large. Qualities traditionally associated with women were thus used to further these women's social power, a feminist goal, and a central object of consideration in a feminist-materialist understanding of history.

Yet the researchers found some notable contradictions. Soucy notes irony in women wanting equality on the basis of different traits, stating, "A woman should have the same rights as a man because she was different." Finley-Stansbury finds the elimination of sex-specific limitations and the utilization of sex-defined characteristics to extend their scope beyond the home in the Woman Movement of the teens "two seemingly incompatible goals." Newton and Rosenfelt (1985) discuss the importance of contradictions in understanding social actions and the complexity of an era. Ideologies, they remind us, contain contradictions. Where as theorists concerned with literature argue a coherent subject is fiction, we can see—through the observations of these art education historians—that a coherent history is a fiction. We must work with the "Both/Ands" of experience, and on the assumption that there is no single truth (Newton & Rosenfelt, 1985, p. xxii). Working with contradictions and the complexities they present for us is part of a feminist-materialist approach to history and literature.

A continued feminist-materialist analysis of woman clubs during the periods studied by these researchers might lead us to research who the learners were and how they were affected by their art education. Finley-Stansbury has begun to profile students in the Chicago schools adopted by woman clubs. A feminist-materialist analysis stresses the differences between women based on class, race, and ethnicity. While each of these researchers is sensitive to the upper middle and upper class status of the club women they have studied and to their European ancestry, continued research in art education could extend the work of historians such as Deborah Gray White who has studied African-American club women.

The research and analyses about woman clubs at the turn of the century that Stankiewicz, Soucy, and Finley-Stansbury have accomplished to date are not about oppression but about change, power, and women's lives. Stankiewicz notes the autonomy of women's clubs. She contends that they took a different direction than groups that included men: that the learning in women's clubs was more cooperative and interdisciplinary. This is an important contribution to understanding the depth and richness of women's history: that women's lives and histories, while inextricably linked to the history of men, have qualities that can be studied outside those of men and outside their relationship to the burdens of oppressions of male privilege or of individual men. That women molded culture, rather than simply reflected it, is important in understanding women as active agents. I think this is part of what

Stankiewicz is getting at when she discusses separatism in feminist scholarship.

I am most intrigued by the emphasis on change that is thematic in the analyses of these researchers, and on the possibility that the actions of club women into the public sphere via "municipal housekeeping" or "maternal feminism" were meant as actions towards change in the role of women in society. I agree with feminist philosopher Nancy Hartsock (1987) who reminds us that feminism should be understood as an act of political intervention in a goal to "change the world, not simply to redescribe ourselves or reinterpret the world yet again" (p. 206) and find Finley-Stansbury, Stankiewicz, and Soucy offer us in their historical research an understanding of the dialectic of social change and power relationships in women's lives that is so fundamental to the broad understanding that a feminist-materialist approach to history can offer us.

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IMPLICATIONS OF GENDERED TECHNOLOGY FOR ART EDUCATION: THE CASE STUDY OF A MALE DRAWING MACHINE

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ABSTRACT

The artificially intelligent computer-based drawing program AARON, developed by Modern artist Harold Cohen, has been producing original drawings since the early 1970s. This case study sets forth the argument that AARON represents a male, western, rational way of knowing dominant in modern science and in its conceptual offspring computer science. Second, the study addresses the issue of male domination in the field of computer science connected to this male way of knowing and how this domination effects females who use the computer for art making and art education. And third, it suggests an alternative way of knowing that provides another choice for the artist, teacher and student in their use of the computer for art making and art education.

In 1985 Evelyn Keller (1985, p. 3) asked the question: "How much of the nature of science is bound up with the idea of masculinity, and what would it mean if it were otherwise?" Following Keller's lead, I pose the same question to the field of computer science. I will proceed by investigating, through a case study of the drawing program AARON, the strong artificial intelligence symbol system position in computer science which I submit, represents a male way of knowing.

Artificially intelligent AARON, the creation of acclaimed Modern artist Harold Cohen, has been producing computer generated drawings for almost two decades. In 1968 Cohen moved from canvas painting to the computer as a more satisfactory means through which to explore how the cognitive formation of visual structure yields meaning to the viewer.

I will argue, first, that AARON represents a male, western, rational way of knowing. Second, I will address the larger issue of how male domination in the field of computer science is connected to this male way of knowing and how this domination effects females who use the computer for art making and in art education. And third, I will suggest an alternative way of knowing that provides another choice for the artist, teacher and student in their use of the computer for art making and art education.

AARON'S WAY OF KNOWING

AARON, one of the few successful examples of artificial intelligence in the visual arts, generates computer-based plotter drawings. His imagery of the 1970s focused on abstract geometric line drawings and, in the mid-1980s, his programmed knowledge base was expanded to include knowledge of humans and plant morphology, resulting in "freehand" type drawings of people located in garden-like settings. AARON's current imagery centers on interior spaces sparsely populated with plants and female figures.

AARON, an expert system, receives from Cohen the designation of an expert's system. In making this distinction Cohen points out that the AARON program was developed by experts, not to capture their knowledge for use by others, but with the objective of increasing their own expertise, thus enhancing their own creativity rather than attempting to increase their productivity (Cohen, 1988). This aim differs somewhat from the principle of expert systems, a subset of artificial intelligence in which an expert's knowledge base is captured in a computer program and made available to non-experts. Cohen's art making system also varies in motivation from the more orthodox expert systems. The symbiotic interdependence between the program and Cohen's understanding leads to an increasing understanding of art making in the AARON program (Cohen, 1987). AARON is a hierarchial, rule-based, knowledge-based program incorporating knowledge of how to draw, and what it is drawing, for example, plants, trees, rocks, and human figures. Cohen explains: "the object specific knowledge is used by AARON to construct, in 'imagination,' a core figure that it then 'fleshes-out' into the drawing as the viewer sees it" (Cohen, 1987, p. 9).

Cohen's AARON project meshes with the strong artificial intelligence physical symbol system viewpoint of psychologist Herbert Simon and computer scientist Allen Newell. Strong artificial intelligence regards the appropriately programmed computer as a mind possessing cognitive states, in contrast to a weak viewpoint that deems the computer program more simply a powerful tool in relation to the study of mind (Searle, 1980). This way of looking at digital computers has become a way to look at minds. Newell and Simon hypothesized that the brain and the digital computer, although differing in structure and mechanism, held in common a functional description at a certain abstract level (Dreyfus & Dreyfus, 1988). At this level both the brain and the digital computer can be viewed as two instances of a particular device--a device that generates intelligent behaviours through the manipulation of symbols by means of formal rules (Dreyfus & Dreyfus, 1988). The Simon-Newell position, and by extension Cohen and AARON, represent the long, atomistic, rationalist tradition of western philosophy embodying the viewpoints of Descartes, Hobbes, Leibniz, Frege, Russell and Whitehead. For example, Leibniz, working out of the classical concept of mathesis (that is, the formalization of everything), attempted to develop a universal symbol system that assigns to every object a determined and characteristic number (Dreyfus & Dreyfus, 1988). AARON's rules (number and symbol formulations) are steps of reasoning, with each visually rendered object, for example the drawing of a tree, comprised of a different reasoned formulation of numbers and symbols. AARON is based upon and continues the assumptions of the atomistic, rationalist tradition and way of knowing.

Feminist critique, such as that mounted by Evelyn Keller (1985), Sandra Harding (1986, 1991), Carol Gilligan (1982), and Sherry Turkle (1990), among others, takes issue with this position which they label as a dominant, western, male philosophical tradition that gives shape to an abstract, rational way of knowing, and they seek out alternative understandings. Keller, in her social study approach to modern science, points out that science is a socially constructed category and focuses upon how the shaping of men and women has influenced the making of science. She criticizes the deeply rooted popular mythology of the natural sciences that holds "objectivity, reason, and mind as male, and subjectivity, feeling, and nature as female" (Keller, 1985, pp. 6-7). Thus, there exists a division of labour. Women have been the protectors of the personal and emotional whereas men have been guarantors of the impersonal and the rational, and this split has brought about a deeper separation of feminine and masculine, subjective and objective, and love and power, components of our humanness that affect all of us (Keller, 1985). Further, Keller contends, this division has lead to the fact that modern science has been produced by a single subset of the human race -- almost entirely by white, middle class males -- and this evolved from an ideal of masculinity distinguished by its virile power, and its capacity to use nature in man's service and as his slave (Keller, 1985). Further, this separation has led to the autonomy of science that mostly disregards the social study of science and affirms the divisions of public and private, impersonal and personal, and masculine and feminine.

Turkle and Seymour Papert in their discussion of noncanonical approaches to science and technology, looking to ways of knowing that go beyond the limiting constructs of science, build on Keller's and Gilligan's arguments that question the idea of a single, privileged way of knowing that is western and male; they assert that key issues in a critique of science are not about scientific reasoning but about reasoning in general (Turkle & Papert, 1990). They contend that the formal, propositional way of knowing has been the traditional, canonical standard, and that philosophical epistemology has generally equated it with knowledge (Turkle & Papert, 1990). This results in the perception by women that they must develop an approach to knowing that is formal and abstract in order to compete in the academy. Turkle and Papert point out further that other approaches to knowledge have been viewed as inferior and demonstrate in recent studies how different approaches to knowledge are valid on their own terms. They call attention to Piaget's recognition that ways of knowing in small children do not conform to the canon--for example, there is an emphasis on the concrete rather than the abstract, and underscore Levi-Strauss' finding that primitive societies function in a concrete rather than an abstract way of knowing (Turkle & Papert, 1990). These examples support possibilities for concrete, contextual reasoning that give other approaches to knowing beyond analytical reasoning in a broad variety of disciplines.

Thus, the argumentation of Keller, Gilligan, and Turkle and Papert leads us to conclude that AARON is an exemplar of the male, western, rational way of knowing. Cohen's AARON program embodies the Newell-Simon approach to artificial intelligence that arises out of the western canons of science and philosophy (Cohen, 1979, 1987, 1988, 1988a, 1990, 1991) and that depicts a single and privileged way of knowing. Cohen, in his discussion of the AARON program, also represents a western, male, privileged view of art (Cohen, 1988; Morbey, 1993). It can be noted, however, that Cohen's writings of the last few years express some disillusionment with the possibilities of the physical symbol system approach and voice an openness to other approaches to artificial intelligence that might better facilitate his objectives for his computer artist AARON (Cohen, 1990, 1992). In addition to Cohen's growing awareness are strong critiques concerning the symbol system approach and its potential, or perhaps limited potential, to simulate what human beings do (Dennett, 1986; Dreyfus & Dreyfus, 1988; Fodor, 1985; Hofstadler, 1985; Johnson-Laird, 1983; Lakoff, 1987). The symbol system strategy limits Cohen's exploration to a logical approach that continues to divide the objective and the subjective, the abstract from the concrete, and logical algorithmic formulations in computation from more subjective, negotiative strategies of computation. Although Cohen has stated an interest in other approaches in artificial intelligence for solving AARON's art making problems, and in particular to have AARON more closely assimilate his own art making practices (Cohen, 1990, 1992), his intention for AARON to function as an artificially intelligent, autonomous art maker confines him to the male, western concerns in modern science and to its particular approach to knowing.

THE MALE DOMAIN OF COMPUTER SCIENCE

From within the broader computer science community comes the accusation that mainly men inhabit the world of computers (Huff & Cooper, 1987). The AARON program illustrates the working of a male viewpoint in a particular subgrouping of artificial intelligence; however, studies indicate that male bias and a male, abstract, logical way of knowing pervade the entire field of computer science. Thus, my second objective is to investigate the more broadly perceived male coloration and observe its effect on females who use the computer for art making and in art education.

Studies indicate that one of the root problems of sex bias in the development of software is the expectations and stereotypes of the designers. Educational software is presented in a manner that motivates and excites boys, and at the same time discourages girls. An investigation into how this comes about indicates that when designers are requested to write programs for school children the result is usually action-oriented games for boys (Huff & Cooper, 1987). This level of design geared for elementary school children depicts the same male viewpoint represented on a more sophisticated level in program AARON. In addition, recent studies substantiate a correlation between educational computing and the western male view of the individual, with the many books and journals published in the area affirming the male viewpoint. Intelligence is viewed by many computer experts as individualistic in nature with procedural thinking seen as the highest level of expression, thus affirming a privileged masculine way of knowing (Bowers, 1988).

What does this mean for the female who wishes to be professionally involved in the field of computer science? Gender related studies in the field indicate that females experience cumulative disadvantages from the primary levels of schooling through graduate school and beyond (Frenkel, 1990). In 1988 women made up only 10% of those employed as doctoral level computer scientists (Pearl, Pollack, Riskin, Thomas, Wolf, & Wu, 1990). In June, 1990, a workshop was held at the National Educational Computing Conference (USA) to examine the assumption that the decline of women choosing computer science as a major can be attributed to a male-oriented paradigm in the field. A group of twelve scholars presented findings, ranging from statistical reports to information gleaned from personal interviews, in the session "In Search of Gender-Free Paradigms for Computer Science Education." Their data substantiated the conference premise that the discipline of computer science is a male domain (Frenkel, 1990), further supporting the distinctions and divisions delineated in the criticisms of Keller, Gilligan, and Turkle and Papert.

This emphasis on a male way of knowing in the field of computer science, manifest in deeper philosophical critiques and noticeable in everyday practice, holds specific difficulties for those females who use the computer for their art making and in the teaching of art making. The female faces the double obstacle of adapting to a male way of knowing not only in the domain of computer science but also in the male, western domains of art making and art history. Linda Nochlin began the critique of male, western art making and art history in her 1971 article "Why Have There Been No Great Women Artists?" and over the last two decades a substantial body of criticism, mainly from the viewpoint of feminist scholarship, has expanded and deepened discussion concerning the gender question in the visual arts (Nochlin, 1971; Frueh & Raven, 1991; Gouma-Peterson & Mathews, 1987; Robinson, 1988; Tickner, 1988).

In a world where an abstract, logical way of knowing reigns, exemplified in expert system AARON, the female art maker has few choices as already noted by Keller, Gilligan, Turkle and Papert, and Nochlin. Thus far historically, the female computer art maker usually has accommodated the male viewpoint, using available software, hardware, and computer programmers. This, however, is beginning to change. Joan Staveley, for example, of the Ringling School of Art and Design in Sarasota, Florida, is keenly aware of the male viewpoint of computer science as well as what she observes as a male dominance in the area of Modern art. She works collaboratively with a computer programmer and has gained international recognition for her work, winning the Golden NICA Award for animation at the "Prix Arts ELECTRONICA 89" in Linz, Austria for her computer animation "Broken Heart." Staveley is interested in more diverse approaches to programming for her work and for teaching about art making on the computer. Her concern leads us to a further discussion about alterative approaches to knowing that can be employed in the development of computer programs and subsequent applications for art making and art education.

OTHER VOICES

In summation, I pose the question raised in my introductory remarks: How might the nature of computer science, and in particular its relationship to art making and art education, be otherwise than one driven by the idea of masculinity and a male way of knowing? The title of Gilligan's book In a Different Voice implies that there are approaches to reasoning other than the western male model. Levi-Strauss' idea of bricolage offers a differing access to reasoning and subsequently for computer programming (Turkle & Papert, 1990). In his study of primitive cultures, Levi-Strauss used the term "bricolage" to contrast the analytic methodology of Western science with what he labelled a "science of the concrete" in primitive societies (Levi-Strauss, 1968). Bricoleurs (those who employ bricolage) construct theories by arranging and rearranging, by negotiating and renegotiating with a set of well-known materials, not moving abstractly and in a hierarchical manner (Turkle & Papert, 1990). Thus, Levi-Strauss, in his observations of persons from non-western cultures, describes another approach to knowing that can be employed in the interdisciplinary cross of art making and the teaching of art making on the computer. The bricolage approach provides what

Warren McCulloch called "heterarchical," a computer strategy that allows for negotiation rather than the primary rule-based planning of the hierarchical scheme (McCullock, 1988). The AARON program facilitates knowledge through a hierarchical, rule-based, abstract approach, but it does not address, nor take into account, other approaches to the acquisition of knowledge (Morbey, 1993).

Staveley, and colleague Carol Gigliotti of the Advanced Computing Center for the Arts and Design of The Ohio State University, both art makers and art educators using computer technology, endorse a bricolage approach in their art making and art teaching. Having spent recent years working in arts and computing environments, they observe that they have had to work against two forces, namely a male view of Modern art based on continual innovation and a male viewpoint of the computer community that is also concerned with innovation. Their interests differ from these approaches. Both claim that their concern lies in using the computer to make connections in their work, rather than towards a primary focus on innovation; further, they suggest that in postmodernism the issue is not innovation, but in making connections. Postmodern feminist theory substantiates this viewpoint, apparent in the writings of Gilligan and Turkle.

Gigliotti's current interactive, multi-media work "The Sadness of Dogs" is created through the use of object-oriented programming and authoring systems. There exists a continual interactive connection between the artist and the program as well as the viewer, and the viewer along with the artist is required to participate in the authoring of the system and in building the meaning of the work. The programming, therefore, offers interactive possibilities not only to the artist but also to any viewer-participant in relation to the work. Knowledge becomes a common ground for a working relationship between artist, software, participant(s) and the varied contexts of the three. Thus, a communal environment incorporating difference is encouraged rather than the Modern emphasis on competition and innovative difference.

This type of software enables the artist or student to arrange and rearrange, to navigate and to re-navigate, to work out a conversation with the program and other participants in the development of imagery rather than to follow a prearranged plan. The bricolage approach gives place for intuition, and enables artists to consider their interaction with the software in a similar way that they do with paint on canvas. It also negates the stereotypical differences that have been suggested to separate the worlds of computing and art making: the artist's sensitive, perceptive, non-logical qualities held in comparison to the programmer's logical, inhibited, methodological, ritualistic attributes. Through this approach, artists and students learning about art making are not directed by the structural design of a rule-based, hierarchical system but have the possibility, through a more interactive system, of letting the effects they are after emerge. This contrasts sharply to a more logical approach that requires a knowledge of how the program works before interacting with it. Thus, artists, teachers, and student art makers are provided alternative choices in their use of the computer for art making and for art education.

In the realm of artificial intelligence there has been a shift away from the dominance in the 1970s and early 1980s of the rule-based expert system evidenced in drawing program AARON. Emergent artificial intelligence, or new connectionism, for example, sets up a series of independent elements and through the interaction of the elements in the computer intelligence emerges (Turkle & Papert, 1990). The focus is negotiation rather than a logical, formal method. Seymour Papert has suggested that as artificial intelligence matures, and embodies a diversity of possibilities rather than a specific view, conceptual frameworks will be developed that enable us to understand more about different ways of knowing (Papert, 1988). This advancement in artificial intelligence, which allows for different ways of knowing, would undoubtedly benefit both the art maker and the art teacher using the computer for art making.

The example of the rule-based AARON program as a representative of the male, western, rational way of knowing dominant in our contemporary computer culture has led to a consideration of other possibilities. Although this case study has argued for the place of other voices, and computer approaches, basing its argumentation on the work of mainly feminist scholars, the point has been not to provide a female polarity to the male viewpoint. Rather, the objective is to move beyond the contemporary gender discourse of the male/female polarities to give consideration to alternative ways of knowing in the use of the computer for art making and for art education. An investigation of other ways of knowing that moves beyond gender specification and stereotyping looks to possibilities that allow for individual learners, specifically those learning about art making on the computer, to experiment in relation to ways that they learn best. This emphasis parallels contemporary concerns in artificial intelligence that focus on a plurality of approaches for continuing developments in artificial intelligence. A pluralism in ways of knowing, then, not only crosses genders and intelligences but also technologies and cultures.

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THE EFFICACY OF USING THE VISUAL ARTS TO TEACH MATH AND READING CONCEPTS TO FIFTH GRADERS

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ABSTRACT

This quasi-experimental study investigated whether or not specially designed art lessons can be used as a vehicle to enhance the learning of specific concepts. The concepts selected were ones measured on standardized tests that coincided with those addressed in a typical elementary school art program. The selected concepts were area, volume, perimeter, congruency, pattern, and sequence.

Elementary school art lessons designed to teach specific concepts and taught by an art specialist to a treatment group of students were found, as a whole, to enhance the retention of the selected concepts significantly over that of the comparison group of students who were taught in a traditional way by classroom teachers.

Students' dominant learning modalities were assessed, but appeared to have no influence on the amount of knowledge gained from the type of instruction

> received. Students who were taught by the treatment method retained more information regardless of their dominant learning modalities.

The acquisition of cognitive skills and their relationship to the arts has not been deeply probed and additional inquiry and research is needed. Art is an integral part of many other disciplines and may serve as a natural mode of integration of subjects by linking content areas. It is also a multimodal experience, exposing learners to instruction emphasizing auditory, visual, and kinesthetic/tactile strategies. Art provides a means for learning about one's cultural heritage, and is a nonverbal method of communicating, as well as a source of creative satisfaction. Art may also provide a vehicle to facilitate teaching and learning in other disciplines.

LINKING DISCIPLINES

Integrating or linking disciplines to enhance learning within the curriculum has been suggested over the years by philosophers, educators, and psychologists (Bassett, 1969; Bruner, 1961; Dewey, 1931; Eaton, 1985; Field, 1970; Lowenfeld & Brittain, 1987; McFee, 1961; Perkins & Salomon, 1988; Read, 1945). Read (1945) wrote of the "value of art as [an] educative medium" (p. 14) and believed art should be the "fundamental basis of education" (p. 71). Field (1970) elaborated on Read's work explaining that it "makes a case for art as a total means of education" which has not been "taken so seriously as perhaps it deserves" (p. 55). Eaton (1985) stated that art can be used as a vehicle for "carrying content" to be learned.

Silver (1978) found that learning disabled and hearing-impaired children demonstrated significant improvement in their ability to order sequentially, to form groups, and to organize spatial relationships as a result of structured art lessons. "The time may . . . be right for serious consideration of the role of art in developing cognitive skills" (Silver, p. 119). Results of a study by Greene and Hasselbring (1981) of children who were prelinguistically and profoundly hearing-impaired strongly suggest that linking visual art activities which combine visual, linguistic, and tactile modes to target language concepts results in greater concept attainment than teaching the same concepts without art. They concluded that art should become an integral part of the curriculum for hearing-impaired children. Greene and Hasselbring also suggest more empirical support to determine in what ways "art can serve as a successful and generalized teaching mechanism for the hearing impaired" (p. 36).

Children often have a conceptual understanding that is greater than they are able to express either verbally or in writing. By incorporating art as a link or mode to expression, children can often "say" what they know in a non-verbal way. For example, the following incident was related by a classroom teacher:

> A few years ago I had a student who was in special classes and could not read, and really could not do anything written that we did. . . . We were studying Virginia history, and I asked my class to draw something that they were interested in and then tell me about it. The student drew a very detailed picture. I think he had almost everything that we'd covered on Virginia history on a large poster, and I was amazed that he had taken in that much and was able to put it out on paper. Not written, but in an art form.

The incorporation of an art activity into the social studies curriculum enabled the child to demonstrate his conceptual understanding in a less traditional way than is normally used in school. If his teacher had not allowed the child to express what he knew in a non-written mode, she would not have realized the depth of his comprehension. As Silver (1978) stated, "Particularly for the child deficient in language skills, drawing and painting pictures about experiences can serve to integrate new information and demonstrate what has been learned" (p. 19).

Modality-based instruction is designed around the belief that teaching methods are most effective when compatible with children's learning modality strengths (Milone, 1981). This instructional approach has had wide appeal over the past two decades among educators who subscribe to the belief that modality-based instruction positively affects achievement. Many researchers (Barbe & Swassing, 1979; Cornett, 1983; Dunn & Dunn, 1978) report that some people are auditory learners who learn best by hearing information. Some are visual learners who learn best by seeing examples or watching demonstrations. Others are kinesthetic/tactile learners who learn by physical participation or through hands-on manipulation of materials. Barbe and Swassing (1979), Bruno (1982), and Milone (1981) suggested that instruction is more effective if teachers speak to auditory learners, show pictures to visual learners, and demonstrate for kinesthetic or tactile learners. Dunn and Dunn (1975) reported increased achievement and motivation when learning and teaching styles were matched.

Lowenfeld (1945) described the idea of visual and haptic aptitudes of people. Lowenfeld wrote that the visually-minded person relies on visual experiences to interpret and learn from the world while the haptically-minded person, in contrast, reacts as a blind person dependent on touch and kinesthesis for interpreting and learning. Ast (1981) hypothesized that the Lowenfeld tests for identifying visual/haptic types might be used as variables in studies on children's learning in formal school settings. She questioned if children identified as haptic learners might be at a disadvantage in acquiring certain academic skills in traditional classrooms. In her study of 243 children, Ast found approximately 42% to be haptic learners. The remaining 58% of learners were either visual or indefinites. This finding coincides with results from studies by Bruno (1982), Lowenfeld (1945), and Read (1945). Armstrong (1988) reminds us that traditional instruction addresses linguistic and logical-mathematical learners. One can conclude that those students with other dominant learning modalities are usually not taught in the ways in which they learn best.

When learners are exposed to instruction which uses multiple modes to transmit information, the instruction is more likely to be comprehended and the information retained. Teaching selected concepts through art is one method that can be used to incorporate auditory, visual, and kinesthetic learning modes within a single lesson. In art lessons learners hear directions given by the teacher, they see results of the instruction by viewing what the teacher demonstrates, models, and exhibits, and, after receiving verbal and visual instruction, students immediately work on a solution to a similar problem by manipulating materials to create a product. According to Bassett (1969), "We know, theoretically, that there is a value in applying knowledge as soon as it is acquired. . ." (p. 34). By using new information to solve problems closely after instruction, concepts may be more readily imprinted on the brain. Or, as Gardner (1973) stated, "Careful viewing followed by making may result in a more accurate comprehension than attending to the symbolic description" (p. 158).

TRANSFER OF KNOWLEDGE

Various authors (Bassett, 1969; Guilford, 1968; Hunter, 1971; Murphy & Jones, 1976; Perkins & Salomon, 1988) discussed the idea of transfer of knowledge and skills from past instruction to present situations. Transfer involves extending knowledge beyond learning in a particular incident to another or different context. Perkins and Salomon (1988) recently reported discouraging evidence concerning the way transfer occurs in school. Their studies have shown that transfer does not happen as often as educators would like to think. They have said that while transfer can occur, it should not be left to chance. Hunter (1971) has stated that "teaching for transfer" is the first and last goal of all teaching. A student's ability to transfer previously learned knowledge "to a new situation is the heart and core of all creativity, problem solving, and critical thinking" (p. iii). Teacher planning, according to Hunter, is the critical element in teaching for transfer. It makes the difference between hoping transfer will occur and seeing that it does.

Silver (1978), who defined "transfer" as the ability to generalize from one experience to another, stated his belief that art experiences can provide opportunities for the transfer of learning. To ensure that students retain information acquired from their studies, Rush (1987) suggested that lessons should be repeated in contexts different from the initial way the lesson was presented. This, Rush believes, will encourage "real-world and art images [to] interlock conceptually" (p. 207).

Other researchers and writers have also reported on the use of art as a medium for transfer to other academic areas. O'Brien (1971), the developer of the Learning to Read through the Arts program, designed to employ visual and performing arts as a core for learning, reported positive results with students' reading and writing scores. Evaluation results indicated that the interdisciplinary lessons significantly enhanced reading scores by one to two months for every month children were in the program. Murphy and Jones (1976), however, reported that when researchers attempted to establish the theory that competence in visual perception and involvement in producing art aided in academic achievement, results were inconclusive. Cohen (1968) also reported inconclusive results from a study using art as a medium to teach conceptual skills thought to be important for reading and math. He stated that if an attempt is made to shape academic skills using arts as media, "undivided attention" must be paid to the achievement of target academic behaviors. It should not be assumed that transfer will occur. Forseth (1976) examined the effect of art activities on attitude and achievement in mathematics for fourth-grade children. Results indicated an increase in positive attitude toward mathematics for the math/art treatment group, but no significant difference in achievement. Broudy (1979) warned that "one must examine carefully whether the facilitating powers of art experience on other phases of schoolwork are anything more than a hope and a plausible conjecture" (p. 347).

METHOD

This study was designed to investigate whether or not specially designed art lessons can be used as a medium to enhance the comprehension, transfer, and retention of specific concepts traditionally taught in the basic school curriculum. The concepts selected were ones measured on standardized tests that coincided with those addressed in a typical elementary school art curriculum. In addition to measuring acquired knowledge, students' dominant learning modalities were assessed to determine if the predominant type of instruction (auditory, visual, or kinesthetic/tactile) influenced the amount of knowledge gained by students.

The methodology used in the study was based upon a pretest-posttest quasi-experimental design. Science Research Achievement (1979) subtests and a custom-made test using questions from an item bank of the Academic Instructional Measurement System (1987) were used as pre- and posttests. These tests were used to determine if the treatment group was able to learn selected concepts through art instruction as well as the comparison group who was taught in a traditional manner without art instruction.

Subjects in the study consisted of 87 fifth-grade students who attended an elementary school in a middle-sized southwest Virginia city. The school was located in a low to middle class socioeconomic neighborhood. The student population was 68% black and 32% white. Students were heterogeneously grouped and assigned to four different classrooms. Teachers in the study consisted of an art teacher and four classroom teachers. Each of the four intact classrooms of learners was randomly assigned to either the treatment or the comparison group. Two classrooms of students were in each group.

After the subtests on reading and mathematics were administered to all students, students in the two treatment classrooms were taught art lessons by the art teacher on a weekly basis over a seven week period. The concepts of area, volume, perimeter, congruency, pattern, and sequence were stressed. Where necessary, formulas were included such as in the area, volume, and perimeter lessons. Students immediately incorporated the concepts presented by the art teacher into the art projects they were making. The selected concepts were not addressed by these students' classroom teachers before or during the study. The comparison classes were taught the selected concepts by their classroom teachers, using traditional methods, during the regular math and reading periods for an equivalent length of time over the same seven week period.

As the groups had to be studied intact, an analysis of covariance was used to test the difference in means between the posttest scores after the initial difference in pretest scores was taken into account. ANCOVA was conducted for each dependent variable and for the total score calculated across all dependent variables.

Greater concept attainment was expected by linking targeted concepts to specially-designed, multimodal visual art lessons. The art lessons were designed to assist learners in making connections among disciplines. By involving children in an integrated curriculum, deeper interest, greater conceptual understanding, and the transfer of knowledge were expected to occur. Test items for the targeted concepts were analyzed to determine if transfer occurred. Transfer was assumed to have occurred if students were able to apply specific knowledge gained from the art lessons to a more general context found in the test items.

To determine if the congruence of the dominant teaching and learning modality affected concept attainment, all students in the treatment and comparison groups were individually administered the Swassing-Barbe Modality Index (SBMI) designed to identify the individual's most efficient learning mode. A Teacher Behavior Checklist designed by the researcher and based on a Roberson model (1970) was used to measure the percentage of time auditory, visual, kinesthetic/tactile and mixed modalities were emphasized in teaching by the art teacher and the classroom teachers. Prior to the study, a principal from another school and the researcher coded lessons taught by three different teachers to establish interrater reliability on the Checklist. Results were found to be consistent. An analysis of covariance was conducted to determine if the amount of knowledge gained by students based on their individual learning modalities was affected by the method of instruction they received.

RESULTS

The analyses of covariance (Table 1) indicated that in the combined achievement scores across all concepts there was a significant difference in adjusted means between the comparison and treatment groups in favor of the treatment group. For the individual concepts, there was a significant difference between adjusted posttest means for the concepts of pattern and area in favor of the treatment group.

Table 1 Summary of Results of Analyses of Covariance for Differences Between Groups on Adjusted Posttest Mean Scores for the Concepts of Area, Volume, Perimeter, Congruency, Pattern, Sequence, and Total (N=87)

	Treatment			Comparison				
	n	M	SD	n	M	SD	F	p
Area	47	1.54	.26	40	1.45	.24	3.74	.056*
Volume	47	1.21	.28	40	1.17	.27	.46	.50
Perimeter	47	1.81	.18	40	1.84	.16	.80	.37
Congruency	47	1.97	.09	40	1.93	.14	1.95	.17
Pattern	47	1.96	.09	40	1.87	.23	6.00	.02*
Sequence	47	1.81	.18	40	1.75	.23	2.41	.12
Total	47	1.71	.12	40	1.67	.11	6.95	.01**

*p < .05. **p < .01.

Note. The covariate was the corresponding pretest score in each analysis. The number of questions for each concept was: area (4), volume (4), perimeter (5), congruency (4), pattern (4), sequence (7), and total (28).

From the results of this study, students whose teachers presented the selected concepts using either traditional or treatment methods improved in their knowledge of those concepts, but when art instruction was incorporated as a vehicle to teach concepts, a significantly higher mean posttest score across concepts resulted for the treatment group. In other words, when art was used as a link between certain mathematical and reading concepts, the art instruction appears to have enhanced learning.

Results of the analyses of covariance (Table 2) revealed there were no significant differences in the amount of knowledge gained by students (treatment and comparison) based on their individual learning modalities and type of instruction received. Regardless of their dominant learning modalities, children as a group scored significantly higher on the posttest when taught using the specially designed art lessons.

Table 2 Summary of Results of Analyses of Covariance for Differences between Learning Modalities on Adjusted Posttest Mean Scores for the Concepts of Area, Volume, Perimeter, Congruency, Pattern, Sequence, and Total (N=87)

	V (n=24)		A (n=14)		K (n=13)		VA (n=14)		VK (n=9)		AK (n=6)		VAK (n=7)	
	M	SD	M	SD	M	SD	M	SD	M	SD	M	SD	M	SD
Area	1.50	.25	1.53	.27	1.58	.28	1.46	.21	1.37	.22	1.47	.29	1.47	.24
Volume	1.17	.30	1.20	.37	1.32	.24	1.08	.15	1.16	.21	1.25	.39	1.13	.09
Perimeter	1.83	.20	1.86	.12	1.88	.13	1.72	.22	1.83	.12	1.89	.16	1.75	.15
Congruency	1.93	.13	1.93	.16	1.93	.11	2.00	.00	1.97	.08	1.96	.10	1.96	.09
Pattern	1.93	.18	1.94	.15	1.86	.28	1.90	.16	1.91	.18	2.00	.00	1.96	.09
Sequence	1.79	.26	1.72	.21	1.80	.17	1.78	.17	1.84	.24	1.82	.17	1.73	.18
Total (N=87)	1.70	.13	1.71	.14	1.72	.09	1.66	.06	1.68	.10	1.74	.15	1.66	.07

Note. The explanation for abbreviations is as follows. V = Visual; A = auditory; K = kinesthetic; VA = visual/auditory; VK = visual/kinesthetic; AK = auditory/kinesthetic; VAK = visual/auditory/kinesthetic.

With respect to transfer of specific knowledge learned in art lessons to the more general knowledge required for the test, it was found that the treatment groups made greater gains from pretest to posttest than the comparison groups (Table 3). Students in the treatment group improved their posttest scores over their pretest scores by more than the comparison group for each concept (area, volume, congruency, pattern, and sequence). Only on the concept of perimeter did the comparison group score higher.

Table 3 Comparison of Pretest and Posttest Scores From the SRA Achievement Series and the AIMS Tests to Determine Transfer of Knowledge of Concepts by Concept

	Comparison (n=40)			Treatment (n=47)		
Concept	Pre	Post	Diff	Pre	Post	Diff
Area	1.37	1.45	.08	1.35	1.53	.18
Volume	1.16	1.20	.04	1.10	1.18	.08
Perimeter	1.72	1.84	.12	1.74	1.81	.07
Congruency	1.91	1.94	.03	1.84	1.96	.12
Pattern	1.85	1.87	.02	1.89	1.96	.07
Sequence	1.61	1.74	.13	1.64	1.82	.18
Total	1.60	1.67	.07	1.59	1.71	.12

CONCLUSIONS AND RECOMMENDATIONS

The conclusions of this study lead to considerations and recommendations that may be helpful to educators attempting to improve teaching strategies designed to enable students to obtain and retain more knowledge from instruction. When students in this study were taught selected concepts using either traditional or treatment methods, as a whole, they improved their knowledge of the concepts. However, the study revealed that students who were taught the concepts by the treatment (art) method increased their knowledge, overall, more than the students who were taught traditionally. The data indicate that the integration of art activities into mathematics and reading instruction can enhance the learning of specific concepts. This finding supports the work of Read (1945), McFee (1961), Field (1970), Silver (1978), Eaton (1985), and Steger (1988) whose various writings propose that art can serve as a connection or link between disciplines. This linking of information in a student's mind through art lessons which naturally incorporate auditory, visual, and kinesthetic/tactile involvement can help students understand and retain more information from their instruction.

Classroom teachers should become more aware of the necessity for increasing the use of visual and kinesthetic approaches in teaching. Students in this study, regardless of their dominant learning modalities, learned more from the treatment teacher who employed a more multimodal teaching style. As no significant differences were found in achievement based on the match between dominant learning modalities and modalities emphasized by teachers during instruction, additional research is recommended to ascertain if modality-based instruction influences learning as much as believed by some researchers and educators.

Guilford (1968), Bassett (1969), Silver (1978), O'Brien (1971), Hunter (1971), Perkins and Salomon (1988), and others have emphasized the importance of teaching for transfer. When teachers guide students to see connections between subject matter and to use skills and knowledge in different contexts, transfer occurs more readily. Educators should plan and teach for transfer to other contexts as they design and present integrated lessons. This instructional strategy will enable students to remember, understand, and apply content more easily.

Educators must begin to look upon art as a more important part of the curriculum, not only because it offers a means for learning about one's cultural heritage, a means of communication, and a means of creative fulfillment, but also because art offers a tool to facilitate teaching and learning. If it is a natural mode of integration for children as Read (1945) stated, then it should be linked with other disciplines to facilitate learning. Children generally enjoy art and readily participate in it. Integrating art with another discipline, without jeopardizing the content of either, can be a successful teaching strategy. Additional lessons, other than those designed for this study, should be constructed by art and classroom teachers working together to facilitate students' learning of concepts through art. Based on the results of this study, the strategy of using art as a vehicle for teaching selected concepts appears to be an appropriate one to use to enhance learning.

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TEACHER BEHAVIOR CHECKLIST

1 Observer ______ 2 Date ______ 3 Time ______
4 Teacher ______ 5 Subject ______ 6 Number of students _____

Every minute record auditory mode (A), visual mode (V), kinesthetic mode (k), or combinations (AV, AK, VK, or AVK) used by teacher.

minute	A, V, or K or combinations
1	
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3	
4	
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	A, V, or K or combinations
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THE TRANSMISSION AND REPRODUCTION OF ART IN A NAVAJO PUBLIC SCHOOL SYSTEM

by MARY STOKROCKI
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ABSTRACT

This microethnographic study describes, analyzes, and interprets the context and everyday realities of transmitting and reproducing art in a changing public school system on the Navajo Reservation. Bicultural art education curriculum consists of the exploration of traditional arts and symbols and respect for nature and beauty. Transmitted mainstream culture includes teaching of the vocational arts, fine arts, especially drawing and claywork, and popular culture themes. Instruction consists of short demonstration, repetition of skills and concepts, and in-process appraisal. Anglo instruction seems more laissez-faire, while Navajo art teaching tends to be more strict but nurturing, exploratory, assimilative, culturally-responsive, and student-centered. The reproduction of art or art making consists of independent learning, intense observation, and copying. Conflicts persist between the Navajo conception of education as culture preservation and the Anglo idea of cultural change; however, findings indicate a blending of influences.

A variety of pedagogical issues concerning Amerindian art education have been raised by art education researchers (Zastrow, 1980; Stuhr, 1986) about Navajo education in specific (Kravagna, 1971; Bryant, 1974; Kolber, 1974). Some of these issues include the need for culturally-relevant curricula, based on indigenous tribal values, the use of appropriate teaching strategies to suit their learning styles, and the necessity of free choice to become assimilated or to remain distinct. Not much is known about how individual tribes are currently transmitting art and how students are reproducing art images in their schools. In this study, transmission is the process of art instructing and reproduction refers both to ways of art-making and the content of what is made.

THEORETICAL FRAMEWORK: GEERTZ'S CULTURAL INTERPRETATION

Culture is commonly understood as a dynamic complex of knowledge, beliefs, mores, customs, laws, and social institutions. Geertz (1973) views culture as a web of interpretive significations. To interpret a culture is to understand what participants say about it. This methodological stance is called ethnography or more accurately "thick description." According to Clifford (1988), "A culture is concretely, an open-ended, creative dialogue of subcultures, of insiders and outsiders, of diverse factions" (p. 46). Cultural interpretation is never complete, but rather an on-going dialogue. Dialogue is a give-and-take comparison of ideas, as researcher, participants, and outside reviewers together search for significant or hidden insights. Because a culture is always in dynamic transition, discovered insights are temporary and contextual historical understandings. [See Footnote 1.]

MICROETHNOGRAPHIC METHODOLOGY

Microethnography, through data collection, content/comparative analysis, and time-sampling, is a way to understand a culture (Smith, 1978). I collected data primarily through note-taking, some photography, and informal interviewing. [See Footnote 2.] Content analysis and time sampling followed. Content analysis is the search for dominant concepts. I analyzed the daily transcripts line-by-line and coded them into concepts on the computer with the Hyperqual Macintosh program (Padilla, 1989), a version of Hypercard. This computer program enables a researcher to quickly stack concepts with corresponding data into various categories. I also used time sampling, a method of timed note-taking with a stop watch, to record instructional behaviors and their frequency (Barker, 1968).

Initial concepts included such instructional behaviors as substantive, managerial, appraisal, and non-functional (Stokrocki, 1990). Substantive instruction is the formal teaching of a new art concept or skill; appraisal behavior is the process of evaluating student product or process; managerial behavior consists of distribution, cleanup, and discipline rites; appraisal and nonfunctional instruction is behavior not related to the art lesson. As my study progressed, only in-process appraisal became relevant. In-process appraisal is the informal everyday monitoring of student process and product with alternative offerings (Stokrocki, 1990).

Other concepts emerged, such as "teasing" interactions. Comparative analysis is the interrelation of concepts, discovered throughout the year and in the literature, to form tentative insights. Participants, administrators, reseachers, and Navajo comments are included. Visitations occurred nine times, full school days, once a month, 72 hours total, during the school year. [See Footnotes 3 &4.]

SCHOOL SYSTEM DEMOGRAPHICS AND PHILOSOPHY

The State of Arizona art consultant recommended The Running Water Unified School District as the most amenable for my study. The school system was state-affiliated with a Navajo-dominated school board and serviced three towns in northeastern Arizona and over 4,271 children. The unemployment rate was high (77%) and the school system was a major employer. The Tribal Government designated the area as a major growth center and proclaimed the nearby canyon as a national monument--tourism provided a growing source of economic strength

(Arizona Department of Commerce, 1991). The school system centered its educational philosophy around the student and promoted self-esteem, parent/community partnership, language/culture maintenance, and the excelerated development of tools and skills to live in a dual society.

PARTICIPANTS

Every school has a new, certified, art teacher. This pilot study focuses mainly on the Anglo teachers: the new junior high (Mr. K) and primary (Mr. D) teachers and high school art teacher (Mr. T), recently transferred to the high school. Observations of the new Navajo culture teacher (Mr. E) and the new Navajo (1992) elementary art teacher (Ms. W) are also included [See Footnote 5.]

Students are bilingual, of low socioeconomic background, and many are on welfare. Attendence in high school classes was small (8-10 students) and at the junior high level ranged from 11-23 students. [See Footnote 6.] At the elementary schools, in contrast, attendence was high and classes overloaded. Because class size was great (28-32 students), the principal hired an aide the following year to assist Mr. D. These statistics suggest a generation difference in Navajo attitude towards education.

NAVAJO ART EDUCATION

The school system had a separate vocational building and program in which high school students learned the graphic arts--photography, bookbinding, computer graphics, small scale printing operations, and silversmithing. The fine art program included four popular 50-minute drawing courses, one painting course, and one ceramics course at the high school level. The junior high art program consisted of a daily, 45-minute, nine-week rotating art course for the seventh grade and an elective course for the eighth grade. The elementary and primary schools offered art once a week for 40-minutes. Art teaching was predominately studio-oriented and encouraged student self-expression. The new art teachers regarded the old "cut-and paste" program as culturally-irrelevant and were developing a new one.

In-process Appraisal Instruction

Prior to 1868, the Navajo family educated their children about Navajo ways, rules, and taboos. Individual skill repetition, demonstration, observation, peer instruction, and adult critique were the dominant educational methods in this once nomadic community of sheepherders and weavers (Leighton & Kluckhohn, 1947). Traditionally, education was quite informal. After the defeat of the Navajo and four years of exile at Fort Sumner in New Mexico (1868), Navajo children were forced into boarding schools in which formal American vocational instruction dominated. For over a century, this type of instruction persisted.

Occasionally, formal substantive teaching still occurred in the observed contemporary art classes for approximately five minutes; for example, when a teacher demonstrated a new skill. I observed the elementary teachers both introduce a short watercolor lesson step-by-step and the junior high teacher introduce figure drawing briefly with notice of certain proportions. Individual, in-process appraisal, however, was dominant. In-process appraisal is the informal everyday monitoring of student process and product (Stokrocki, 1990). At the junior high level, Mr. K interacted with students 31% of the time and at the high school, Mr. T interacted only 9%. This one-on-one type of instruction dominated at the secondary level, mainly because of the high student absenteeism. [See Footnote 7.]

The primary and Navajo art teachers interacted more often, however, with students than the Anglo secondary art teachers. Mr. D at the primary level and Ms. W, the Navajo elementary art teacher, spent nearly 50% of their time with this informal appraisal of students at work. Ms. W constantly repeated directions and concepts with students. She encircled the room with the following chant: "What do we do first? Then what? Followed by? And Finally?" This finding suggests communication and training differences. Erickson and Mohatt (1982) first videotaped and studied communication differences in Native American and Anglo teachers. They noticed that Native American teachers spent most of their time circulating the room and giving individual attention. Authority and leadership is shared in Navajo culture and repetition of motif and action is very important (Kluckhohn & Leighton, 1962).

Art History Differences

The Anglo secondary art teachers covered neither Navajo nor American art history due to lack of appropriate strategies and resources. The high school art teacher, primarily trained in drawing and painting, felt that he had little exposure to teaching art history. The closest large university, where he received his degree, trained art teachers with a studio emphasis, although State mandates were changing curriculum demands. Art teachers, however, often invited professional Navajo artists into the schools to share their art forms and stories. The junior high art teacher, for example, arranged for his students to work with a Navajo mural painter and to react to the work of a guest Hopi sculptor in the form of a short answer worksheet, which emphasized technique and self-expression. Even a trial lesson on historical interpretation of a local Navajo cave mural through simple questionning by Mary Erickson resulted in little oral response. High school students, however, wrote reactions and surprisingly were unfamiliar with the local mural. Students were also unaccustomed to the Anglo professor and her style of questionning. Wax, Wax, and Dumont (1964/1989) suggested that Navajo students do not like to recite publicly or be placed in academic competitive situations with classmates, so the researchers suggest motivation by peer groups instead of individuals. Another Navajo art teacher insisted that Navajo students need to be coaxed to express their opinions (Whitesinger, 1992). [See Footnote 7.]

This reluctance to react to questions is changing. I noticed that primary students as a class, however, had no problem responding publicly to artworks. After their initial fear of Dali's death images in a reproduction of his painting The Persistence of Time; for example, Mr. D invited students to look closer at the image. Students pointed out that the canyon and dead tree in the painting reproduction was similar to their own landscape. At other times, when students finished working on a project, they would informally talk about the reproductions in the room. In response to Remington's reproduction of the painting The Scout, for instance, a small group of students described and interpreted it without my asking. Their reactions included: "He's riding a horse," "It's a black stallion," "Looks like an Indian," "Maybe he's hungry," and "He's looking for home." Young Navajo children seem more comfortable than secondary students discussing art history reproductions that are culturally-relevant.

The Navajo Culture Teacher

The school system hired Navajo "culture teachers" to instruct students in their history and traditional arts, such as bead-work, and to promote ethnic pride. I observed the full time, elementary culture teacher, Mr. E, thank his students, "I grew up here and went to college. You made this year very enjoyable for me. Try hard in the future and don't quit." On his blackboard was written the following inspiring message, "Students, you are beautiful as these beads. They are special like you. I see shiny, sparkly, happy colors." Even though bead-work is not Navajo, it is part of the Pan-indian cultural movement. At the primary school, I also noticed that Navajo grandmothers demonstrated traditional weaving to young children, who made their own samplers. Cultural teachers promoted the ethical values of persistence, cultural pride, sharing, and the aesthetics of beauty (character).

In time, I noticed that Mr. D, who was informally coached by the culture teacher, began to interact more (teasingly) with students. Informal bantering resulted, such as comments on hairdos. Mr. K, the soccer coach, also began joking more with his class about the school lunches. Navajo teasing, as a form of social control, is well-documented (Kluckhorn & Leighton, 1962). The new teachers acknowledged that they were becoming more relaxed with their jobs and accepted by students. The Navajo female art teacher did not tease students and was more serious in comparison. Navajo females are the disciplinarians in this matriarchal society.

FINDINGS: HOW IS ART MADE AND WHAT IMAGES ARE REPRODUCED?

Independence and Observation

Reproduction refers both to ways of art-making and the content of what is made. Since art teachers did not formally evaluate nor test Navajo students in art, retention of knowledge was hard to determine. Teachers graded mostly on effort. I therefore observed the students' art-making process and the content of their images High school students, for example, quietly and independently worked during art class. At times, they stared into space for the entire period or flipped through a book for an idea, even after the teacher had individually motivated them. Hall (1959) realized that the Navajo regarded just plain sitting and thinking as doing something. Through a learning style survey, La Pointe (1980) confirmed that Amerindian students are more independent than Anglos in regards to teacher contact, but less than Asian students. Some of this distance can be regarded as a sign of respect to elders.

More specifically, this preferred independence was coupled with an observational learning style, evolved from the Navajo nomadic way of life. Students often drew their memorized landscape of rectangular buttes, hogans, and fan-shaped plants. Troeh (1989) reported that Native American students have a superior power of perception in recognition memory. Recognition memory is the ability to increase the identification and retention of images. Since drawing is the most popular activity in this school system, recognition memory may be a helpful tool in rendering images well. For example, one student who won an award for his 12' chalk mural of faces in the annual arts festival, acknowledged that he was highly influenced by his grandmother's colorful weavings and his sister's drawings. He mentioned various feelings and memorized faces, which came to him as he worked on the mural all semester. At the elementary level, I also observed a third grader draw a horse in contour in one continuous line beginning at the left hand side, continuing around the legs, and finishing at the top right side. The drawing was completed in three minutes. He told me that he had learned how to draw horses from his grandfather.

Imitational Behaviors & Content

At all levels, students frequently imitated traditional Navajo imagery, which included landscapes, dwellings, animals, especially horses, and eagles. In their testing of Navajo children nearly five decades ago, Leighton and Kluckhohn (1947) reported the frequency of such related subject matter in the Navajo children's free drawings. These subjects included "landscapes (38%), dwellings (17%), and animals (11%)" (p. 17). The persistence of such imagery reveals a strong desire to preserve traditional symbols. Kravagna (1971) noted that some children's traditional drawings are considerably skillful; others are not. The Navajo had their stereotypes too and wanted to expand their techniques to make these symbols more meaningful today.

On the other hand, students were also fond of copying popular American imagery. Primary children portrayed popular "child art" stereotypes, such as the sun-in-the-corner of a paper, hearts and flowers, triangular houses, lollipop trees, and rainbows. Mr. D found they learned these images from their classroom teachers. Walking around the school, I noticed classroom teachers' mimeos and much holiday art on the walls. From the popular media, students copied drawings of pickup trucks, dinosaurs, and cartoons, noticeably the Ninja Turtles. When I asked some students why they were making Ninja Turtles, they replied, "Everyone is doing it!" Popular cartoon influences were noted as early as 1947 by Leighton and Kluckhohn.

Kravagna (1971) earlier noticed the prevalence of copying by Navajo high school art students and warned that the Navajo child's tribal images must be maintained. Wilson and Wilson (1977) recognized the value of young people's copying behaviors, as a primary means of expanding visual sign making. They insist that all children be exposed to and imitate great cultural examples and not just popular ones. Navajo students' preference for copying two-dimensional images and their keen observation must also be further trained, especially in drawing three-dimensional relationships. As dominant culture children, Navajo children needed to be motivated to expand their popular and stereotypical imagery with Navajo and American contemporary master models.

CONCLUSIONS

From a microethnographic comparison of my findings in this transitional situation with the teaching situation of Navajo boarding schools two decades ago (Kravagna, 1971; Bryant, 1974; Kolber, 1971), findings suggest that Navajo art education has changed greatly and is centered around the student as a Navajo and an American. This exploratory study relates rich contextual information about a setting which sets the stage as the drama continues to unfold. Conflicts in the meanings of culture and education exist between the Navajo conception of education as a process of cultural preservation and harmony and the dominant culture emphasis on cultural change (Saville-Troike, 1984).

The quality and quantity of art teachers have greatly improved. Even though the observed art teachers were mostly Anglo and new, they have adopted some Navajo teaching strategies--to be patient, flexible, and gentle (Kolber, 1974); to offer more individual technical and perceptual in-process appraisal; and to relax and exchange good-natured teasing. From a cross-site analysis of several studies of pedagogy in small-scale remote communities, Osborne (1991) postulates that culturally-responsive teachers need not come from the same minority group as the students they teach. Such responses are learned adaptations.

The Navajo word for teaching is showing; therefore, transmitting studio skills through demonstration and repetition is considered culturally appropriate. The culture teachers, however, "show more" than just technique. They share historical stories and art processes and such ethical values as persistence, self-esteem, sharing, and the aesthetics of beauty (character). Historical story-telling would be an appropriate art history method for Anglo art teachers to adapt.

Navajo children continue to be independent and reproduce art primarily through imitation, observation, and recognition memory.

Navajo students still need motivation in art, intense mentoring, career counseling, to learn to express their opinion, and knowledge of Navajo/American art history if they are to survive in the multicultural world.

The arts, however, are supported and valued more by the Navajo culture and public school system. Clifford (1988) describes modern Amerindian identity as "a multivocalic surrealist collage of ideas continually negotiated in the dynamic context of tribal, pan-Indian, and dominant culture experience." Different types of Navajo students exist and their traditional imagery seems to be blending with more popular influences. The ability to combine such influences, however, reflect the Navajo's keen adaptation and accommodation abilities.

Microethnographic procedures can help in developing an understanding of a culture and how it is changing and how teachers are adapting to their new contexts. [See Footnote 8.] Resulting documents are reflection tools from which all participating parties can learn together to build insights, make recommendations, and find solutions.

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FOOTNOTES

1Confirmation of Perceptions/Bias/Cultural Filters: First drafts of the pilot study were submitted for clarification to the three participating art teachers that were studied, two Navajo college students as key informants, the new principal and assistant superintendent, and art educators who have done research also in this context (Kolber, Kravagna). One art education professor, one elementary art teacher, and two graduate students, all of whom visited the reservation with me on different days, also offered their reflections. Negotiation occurred over correct interpretation of meanings; however, regional factionalism may lead to differing views. This study was then sent out to five Navajo art teachers. One novice elementary art teacher responded and my second year study focused on her (Ms. W) teaching. Another male Navajo art teacher at a Christian boarding school added additional ideas.

[2] Audiotaping was not successful because participating teachers and students felt uncomfortable with the microphones and students spoke so softly that their voices were inaudible.

[3] The drive to and from the reservation is approximately 14 hours. After teaching classes at the university, arrival time is 12 midnight into a new time zone. Limited time and energy and inclement weather curtailed visitations to once a month, rather than once a week as originally planned.

[4] This research is sponsored by an Arizona State University Arts/Social Sciences/Humanities Grant. The school district administration granted permission to conduct the study and the collected data will become part of the art program.

[5] Rigid certification requirements continue to bar the Navajo from easily entering the teaching profession. The "culture" teacher, a para-professional, seems to be a workable temporary solution.

[6] On one occasion, for example, over 140 high school students were absent (3/1/91), and I noted 80 students absent at another time (5/9/91). On the Navajo Reservation, time is cyclical--things happen when the time is ripe.

[7] Because she is Anglo and a respected adult figure, this researcher's presence may have affected the art teachers' instructional style and prompted students to be quieter than usual. The Navajo prefer to get to know someone well before revealing themselves. My presence also gave the high school art teacher extra managerial work and perhaps made him more cautious and shy.

[8] Some reviewers felt that findings were predictable and not astonishing. Such biases are unrealistic, overlook intercultural influences, and defeat the purpose of such research which is description not prediction and to tell the truth. Because teachers were so new in this school system, this study acts as a preunderstanding to be compared with later changes and checks for biases.

NEO-DBAE IN THE 1990s

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ABSTRACT

Discipline-based art education (DBAE) initiated in the 1980s is undergoing significant changes. In this paper, it is proposed that Neo-DBAE is emerging in the 1990s. Changes in original DBAE theory and practice of the 1980s are identified, i.e., more encompassing curriculum content, an integration of art with other subject areas, and qualitative forms of assessment. Possible reasons for the evolution of Neo-DBAE are presented: criticisms of DBAE, general education reforms, multiculturalism, and teacher proactivism.

The proposal of discipline-based art education in the 1980s heralded a major shift in art education theory and practice. As could be expected, discipline-based art education (hereafter referred to as DBAE) also elicited more scrutiny and criticism than another other movement in the field of art education. Unfortunately, much that was proposed, implemented, reacted to, and criticized in the 1980s remains within the literature as established ideas on DBAE. In this paper it is proposed that the original theory and practice of DBAE of the 1980s are undergoing significant changes--and that Neo-DBAE theory and practice is emerging in the 1990s. (Neo-DBAE is a term originated by this author.) Changes in original DBAE theory and practice of the 1980s are discussed, and reasons for such changes are proposed. Some identified changes are more encompassing curriculum content, an integration of art with other subject areas, and variable forms of assessment. It is suggested that Neo-DBAE is a response to educational reform movements, multiculturalism, and teacher proactivism. Neo-DBAE is also the result of criticisms of original DBAE theory and practice in the 1980s.

DBAE theory and practice have dominated the concerns of many art educators (both supporters and critics) for almost a decade. Given the conservative sociopolitical climate of the 1980s, the conservative aspects of DBAE theory and practice in the 1980s were understandable--as well as the criticisms DBAE elicited. However, recent changes in DBAE theory and practice have been less predictable. Moreover, many of these changes have been overlooked by art education researchers. Although new developments in DBAE are part of policy statements, ongoing programs, publications, and conference topics supported by the Getty Center for Education in the Arts, these new (neo) DBAE characteristics are not specifically identified or discussed in art education literature as changes in focus per se. Considering the influence DBAE has had, and continues to have, on the field of art education, it is important for art educators to be aware of changes in DBAE, to participate in DBAE's ongoing construction and/or criticism, and to understand the extent to which educational and social factors and critical input have influenced and fostered change in DBAE theory and practice. Toward those ends, this study consists of a discussion of the following: (a) DBAE theory and practice in the 1980s, (b) theory and practice in the 1990s that suggest the development of Neo-DBAE, (c) characteristics of Neo-DBAE, and (d) factors contributing to the emergence of Neo-DBAE.

A BRIEF BACKGROUND

Through publications and policy statements put forth by the Getty Center for Education in the Arts, DBAE was initiated as a theory of art instruction that emphasized the disciplinary character of art and the study of art for its own sake (The J. Paul Getty Trust, 1985; Greer, 1984). DBAE proponents proposed that art study consist of studio production, art criticism, art history, and aesthetics. Curricula should be in written form and the content of the four areas of study sequenced within and between grades and implemented district-wide. In a DBAE program, learning outcomes would be indentifiable and assessed through formal measures.

Criticisms of DBAE

DBAE evolved from theory to implemented practice broadly supported by ideas presented at conferences and symposia, through numerous publications, and through programs supported by the Getty Center for Education in the Arts (The Getty Center, 1990). As DBAE theory was implemented and its operational characteristics became visible, criticisms and reactions to those criticisms also emerged. It is not my intent to weigh the merits of criticisms of DBAE or the adequacy of the rebuttals. Rather, my purpose is to indicate ways DBAE theory and practice were often perceived and ways in which DBAE characteristics (that elicited criticisms) may have changed and can now be interpreted as an updated form of DBAE, i.e., Neo-DBAE, with links to DBAE of the 1980s but also with new incorporated characteristics.

In theory and implemented practice, DBAE represented a drastic change from previous instruction which had tended to emphasize freedom of expression, creative responses, and studio production (The J. Paul Getty Trust, 1985). Proponents of child-centered instruction objected to DBAE on the grounds that it ignored individuality, possibilities for idiosyncratic artistic responses, and the holistic nature of art learning (Burton, Lederman, & London, 1988). Other critics suggested that DBAE too closely resembled the rest of education in its emphasis on sequenced instruction, predictable outcomes, and testable learning, i.e., practices that curtail the developmental of social and personal consciousness and action (Hamblen, 1988). An emphasis in DBAE-related curriculum materials on Western fine art, artistic exemplars, and formalistic lessons also received criticism (Blandy & Congdon, 1987).

Dobbs (1988) identified many of these criticisms as myths that had developed in response to a perceived threat to the status quo of studio production and child-centered instruction. For example, he pointed out that DBAE was a theory, not a curriculum or any one prespecified program. However, DBAE had become linked with specific curricula, such as the SWRL series for the elementary grades (SWRL, 1975). SWRL, implemented in the Los Angeles School District in the first Institute supported by the Getty Center, can be broadly classified as a "teacher-proof" curriculum with a strong focus on technical skills and design principles. As a result, DBAE was open to criticisms that DBAE programs fostered a formalistic study of Western fine art with prespecified content and easily identified outcomes. Although Neo-DBAE may not, according to critics of DBAE, adequately address all of the criticisms cited in this section, Neo-DBAE characteristics do represent some major differences from DBAE of the 1980s.

DBAE Assumptions and Characteristics

DBAE theory and the ways theory was put into practice had certain basic assumptions and characteristics throughout much of the 1980s (see The J. Paul Getty Trust, 1985; Greer, 1984; The Journal of Aesthetic Education, 1987). The emphasis was on the disciplinary status of art with implications that the areas of studio production, art criticism, art history, and aesthetics could be integrated. However, the integration of art with other subject areas was discouraged. Art criticism was often discussed in terms of aesthetic scanning; as such, art criticism dealt with primarily sensory and formal characteristics. The focus was on the art object per se rather than the social functions of art or interpretations by different sub-cultures. Due to limited time for art in school schedules, it was deemed necessary that DBAE study should focus on art identified by experts as important and significant. This came to mean, as evidenced in curricula and in policy statements, the study of Western fine art exemplars (Chapman, 1985; The Journal of Aesthetic Education, 1987; SWRL, 1975). Aesthetics, perhaps the most problematic of the four areas of study, was presented in the literature as consisting of aesthetic inquiry rather than study for purposes of aesthetic experiences, cross-cultural aesthetic awareness, etc. Finally, learning outcomes were to be tested in the manner in which other subject areas are tested; this meant pencil-and-paper objective testing which would promote standardized learning activities and curriculum content (Greer & Hoepfner, 1986).

DBAE characteristics identified in this paper are presented in bold brush strokes and are certainly open to debate. In fact, who has actually been responsible for presenting "official" DBAE theory and guidelines for practice has never been clear and in itself indicates a basic dilemma that is starting to work itself out in Neo-DBAE. Advocacy of DBAE has been mainly by the Getty Center for Education in the Arts, as well as by individuals closely associated with the Getty Center but writing and presenting ideas independently. To a much lesser degree, some individuals with no association with the Getty Center presented their own interpretations as they criticized or implemented DBAE programs along their own lines of interpretation.

In 1987, Clark, Day, and Greer discussed possibilities that DBAE theory would be refined and further articulated in the future. Writing in 1993, Dunn considered DBAE open to definition, interpretation, and implementation by the field of art education at large. This perspective on "who is in charge" itself indicates a major shift toward Neo-DBAE. In the 1980s, there were constellations of greater and lesser "ownerships" of DBAE, with most art educators looking (or being directed to look) for direction on DBAE matters from the Getty Center. In the 1980s, art educators by and large were reacting to statements made about the character of DBAE by the Getty Center; in the 1990s, more art educators, who are not necessarily associated with the Getty Center, are interpreting and adding their ideas to DBAE (see Chalmers, 1992, 1993). The acknowledgement that DBAE "belongs to us and it is up to those of us in the field to explore every variation of DBAE we can conceive" (Dunn, 1993, n.p.) suggests major directional changes in policy-making and in ideas on what "qualifies" as a DBAE program of study. I am proposing that this shift in ownership is just one of the changes that heralds Neo-DBAE in the 1990s. In the following section of this paper, DBAE changes will be presented in the general categories of: (a) curriculum content, (b) the integration of art with other subjects, and (c) the assessment of learning outcomes.

TOWARD NEO-DBAE

Curriculum Content

Throughout the literature on DBAE presented by the Getty Center and by DBAE proponents, new and more encompassing curriculum content is discussed as appropriate or desirable for DBAE (Dunn, 1993; Greer, 1992). In particular, non-Western art forms and art forms that go beyond traditionally designated fine art are included. Multicultural art forms are part of curriculum materials, conferences and symposia have been held on multiculturalism, and publications are available on how to implement a multicultural DBAE program (Chalmers, 1992, 1993; Newsletter, 1993).

In an apparent response to criticisms that DBAE-related curricula tended to over-emphasize technical skills and formal qualities, there have also been attempts to be more inclusive of art that is socially critical and of instruction that examines controversial issues in art (Greer, 1992). Although some types of art, such as feminist, folk, domestic, commercial, craft, etc., are not included in DBAE curricula to the extent some might wish, their presence represents a major deviation from the fine art "look" of the 1980s.

In the category of curriculum content, perhaps the most powerful change has occurred within the general area of teacher-initiated curricula. In the late 1980s, grants were award to 6 Institutes throughout the United States by the Getty Center. Consisting of a consortium of universities, museums, school districts, and other institutions, each Institute implemented DBAE within the schools in its respective area (Davis, 1992). Although there is little published information on the Institutes, from conference presentations, personal communication, and newsletters it appears that each has developed its own interpretation of DBAE and that variable instructional practices among, and within, the Institutes are common (see ARTiculator, 1990, 1992; Dunn, 1993). For example, in the Florida Institute, teachers include content that relates to the built environment, to student interests in popular and commercial art, and to the rest of the elementary curriculum (see ARTiculator, 1990, 1992).

Teachers originate curriculum content, share ideas with each other, and suggest ways the program can adjust to the needs of diverse student populations. The Institutes, I believe, represent ways in which a rather pre-ordered DBAE theory of the 1980s has changed and adjusted to the real life, practical classroom needs of practicing teachers and their students. It should also be noted that such changes via the Institutes are apparently supported by the Getty Center in light of renewal of institute status into the 1990s.

Integration and Instrumental Outcomes

Although not the first to do so, DBAE theorists in the 1980s offered art educators a clearly articulated alternative to the many instrumental rationales commonly used to justify art instruction, e.g., art to improve reading scores, develop creativity, and foster positive self-concepts. In a DBAE curriculum art would no longer be the servant of other subject areas, at the beck-and-call of general education, and as the answer to deficiencies experienced in other subject areas. However, as indicated in Florida, in some programs art is taught separately as well as with strong linkages to other subject areas for purposes of enhancing learning in those subjects.

In the initial official DBAE publication, Beyond Creating (The J. Paul Getty Trust, 1985) and later in Eisner's (1987) The Role of Discipline-Based Art Education in America's Schools, the cognitive benefits of art study were presented. Art was discussed as promoting imaginative thinking, abilities to hypothesize, and predispositions to tolerate ambiguity. However, in these publications, cognitive benefits were specific to, and stayed within, the study of art. In contrast, in recent publications supported by the Getty Center (together with the National School Boards Association, the National PTA, and the National Conference of State Legislatures) cognitive benefits of art study are aligned to learning in other subject areas (Loyacono, 1992; NAEA News, 1993). Art is cited as important to learning in general by promoting the following: "Problem solving. Critical reasoning. Curiosity. Higher Test

Scores. Creative thinking. Interpersonal skills. Resourcefulness. Self-esteem. Risk Taking." (NAEA News, 1993, p. 12). These are familiar claims, commonly cited by instrumentalists. As such, Neo-DBAE of the 1990s indicates a softening of the stand on the disciplinary, self-focused integrity of art study. A discussion of whether Neo-DBAE is actually still discipline-based is beyond the scope of this paper.

Assessment

The assessment of learning outcomes in a consistent and focused manner has been an important part of DBAE since its inception. Although Day (1985) cited a range of ways in which art might be assessed, in the 1980s the assessment focus was on objective testing. Statements were made that art should be assessed as other subject areas are (Greer & Hoepfner, 1986), and work was begun in some state departments to develop multiple choice test item banks (Hamblen, 1988; R. Higgins, personal communication, 1990). Recently, however, spokespersons for the Getty Center have indicated that objective testing in its many forms does not adequately relate to art learning, and more qualitative forms of assessment, such as portfolio reviews, should be used (Stankiewicz, 1992). In a study of approaches to art assessment, Davis (1992) also found a range of options, much as Day (1985) suggested earlier. Not insignificantly, all disciplines within the school curriculum are moving toward qualitative assessment.

CHARACTERISTICS OF AND REASONS FOR NEO-DBAE

To summarize, Neo-DBAE incorporates aspects of multiculturalism and collective decision-making. It is contextually responsive to the needs of teachers and students and allows for variable learning outcomes. Art learning is considered holistic and may be integrated with, or used to enhance, learning in other subject areas. Assessment encompasses qualitative approaches, and curriculum content is developed within the needs of given contexts and circumstances.

In this paper it is proposed that DBAE developed toward Neo-DBAE due to two major groups of factors: (a) educational reform, multiculturalism, and teacher proactivism and (b) specific actions taken by individuals or institutions to effect DBAE changes. Neo-DBAE is in many respects a response to manifestations of multiculturalism, proactivism, contextualism, etc. Neo-DBAE is also the result of criticisms and actions taken directly against the values of original DBAE theory and practice in the 1980s. Neo-DBAE is essentially an updating of original DBAE by retaining aspects of its disciplinary focus, sequencing of content, and evaluation of learning outcomes, and by giving each of these aspects new interpretations.

Neo-DBAE is part of the larger education reform movement begun in the 1980s. Originally, DBAE proponents saw art reform in terms of acquiring the legitimating characteristics of general education at a time when, ironically, general educators were highly disillusioned with their own practices (Hamblen, 1988). Neo-DBAE is actually more aligned with the general education reforms proposed in the 1980s, e.g., the empowerment of teachers, assessment that goes beyond standardized testing, and programs responsive to the needs of diverse student populations.

Neo-DBAE is also the outcome of a tremendous amount of critical input from art educators. As noted earlier, criticisms of DBAE emanated from numerous directions, and Neo-DBAE represents an amalgam of perspectives. There appears to be an acknowledgement that DBAE "must evolve to remain educationally relevant" (Dunn, 1993, n.p.) and that there are many possible directions that DBAE can take. Ownership of theory and practice extends to the field in general and "belongs to us and it is up to those of us in the field to explore every variation of DBAE we can conceive" (Dunn, 1993, n.p.). In this sense, the Neo-DBAE characteristics identified in this paper are only the beginning.

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ARTIFACTS, SPACES, AND HISTORY: ART EDUCATION AND MATERIAL CULTURE STUDIES

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ABSTRACT

Art educators have been slow to draw on inquiry methods and information that are plentiful within the research field of material culture studies. The lack of involvement with material culture studies shown by art educators seems due more to an uninitiated oversight of material culture studies than to a conspicuous avoidance of investigative work conducted in this field. This paper offers selected examples of research modes and practices in material culture studies that may aid art educators in forming questions and undertaking investigations of artifacts that have been traditionally excluded from historical study or have just recently received attention from the field of art education.

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Since the 1970s, efforts have been made to promote the study of a range of objects or artifacts within art education. The many advocates of this view have included Blandy and Congdon (1988), Chalmers (1978, 1987), Congdon (1985), and Lanier (1982, 1984). During the last decade some attention in art education has been paid to investigating a range of artworks and artifacts from earlier times to cultivate a "personal" or "familiar" approach to the study of art history (e.g., Bolin, 1988; Calvert, 1991; Erickson, 1983; Szekely, 1991). Such investigation has included work with folk arts, popular arts, mass media, and to some extent the art forms of cultural groups that are often neglected or omitted from traditional studies in art history and art education.

It is my belief that the purpose of such study is for the student to recognize and investigate the roles these various art objects play in the surrounding culture. Moreover, students are challenged to inquire about ways artifacts reflect the values and beliefs of the maker(s) and user(s) of the objects, as well as to acknowledge the importance of those who preserve and respond to the objects. In this way the artifact becomes a catalyst for learning whereby the student studies a particular object and investigates the culture and/or individual(s) that produced and responded to it. This methodological approach is congruent with the underlying belief structure that makes up the field of inquiry referred to as "material culture" or more recently labeled "material cultural studies" (Schlereth, 1985, p. 6).

There are a variety of terms synonymous with the name "material culture studies." Schlereth (1990) gives the following: "pots-and-pans history," "physical folklife," "hardware history," "artifact studies," "concrete clio," and "above-ground archaeology" (p. 18). One of the most succinct and clear definitions of research in material culture is offered by Prown (1982): "Material culture is the study through artifacts of the beliefs—values, ideas, attitudes, and assumptions—of a particular community or society at a given time" (p. 1). Prown (1982) expands this notion:

> Material culture as a study is based upon the obvious fact that the existence of a [hu]man-made object is concrete evidence of the presence of a human intelligence operating at the time of fabrication. The underlying premise is that objects made or modified by [hu]man[s] reflect, consciously or unconsciously, directly or

> indirectly, the beliefs of individuals who made, commissioned, purchased, or used them, and by extension the beliefs of the larger society to which they belonged (pp. 1-2).

This description of objects, and the investigation of them within the field of material culture studies, possesses similarities with the description of artworks given by art historian Mark Roskill (1989). He writes about art objects within a historical context, and implies the reciprocal nature of learning about artifacts and learning about the context that surrounds the artifact: "Works of art are part of the society from which they spring, and one cannot learn about one without learning about the other. They are mutually enlightening" (p. 11). Art historians are deeply involved with processes and acts of interpretation, and a large part of the art historian's interpretive activity involves the analysis and discussion of artifacts.

Researchers in material culture studies operate in a similar fashion. Their work is inextricably linked to artifacts and processes that surround the interpretation of objects. Investigations conducted in material culture studies are based on asking questions about artifacts, structures, and spaces from the past (but not necessarily the distant past), in an effort to inquire and learn about the people who made and used these objects and places. This information is then used to ask further questions about conditions in earlier times as well as to reflect on situations today. To approach these questions the field of material culture studies draws from work in many research areas, as described by Schlereth (1985):

> Material culture studies is deliberately plural because it comprises several disciplines, among them the triad of art, architectural, and decorative arts history; cultural geography; the history of technology; folkloristics; historical archaeology; cultural anthropology, as well as cultural and social history (p. 6).

Given the apparent similarity between the fields of material culture studies and art history, it is worthwhile to ask why art education has on one hand embraced research approaches and investigations in art history, but on the other hand been slow and/or reluctant to draw on inquiry methods and information that are plentiful within the field of material culture studies. I believe the lack of involvement with material culture studies shown by art educators is due more to an uninitiated oversight of material culture studies than to a conspicuous avoidance of investigative work conducted in this field. Art educators appear unaware of the extensive and expanding body of research available in material culture studies.

The remainder of this paper offers selected examples of research modes and practices in material culture studies that may aid art educators in forming questions and undertaking investigations of artifacts that have been traditionally excluded from historical study or have just recently received attention from the field of art education. The purpose of this information is to present a brief overview of various research investigations conducted in material culture studies that may assist art educators interested in examining non-traditional art objects, particularly from a historical point of view.

SELECTED EXAMPLES OF STUDIES IN MATERIAL CULTURE

A premise of this paper is that art education can gain new insight and information from analyses of specific research investigations and modes of inquiry found in material culture studies. These few examples are selected for inclusion in this paper because of the assistance they may bring to art educators who are interested in learning about the field of material culture studies.

Gender Issues

Material culture studies may add to our knowledge and recognition of issues related to gender, through the investigation of various objects, spaces, and places formed and used in the past. The following brief descriptions are given to exemplify gender-related historical inquiry regarding artifacts, structures, and spaces that may assist art educators in asking important questions about gender, as they relate to people who made, used, responded to, and preserve specific objects of material culture.

A study by Robertson (1991) is based on the premise that the layout and function of the "bungalow," a form of house structure prominent throughout the United States at the early years of this century, was very reflective of the gender differences found in those who occupied and embellished the rooms in this type of dwelling. The kitchen, living room, and "den" were constructed and occupied, based on the values of those who designed, purchased, furnished, and used these spaces. For instance, the kitchen was regarded as a "primary space integral to family life" (Robertson, 1991, p. 127) and referred to as the "housekeeper's workroom" (p. 128). The "den"--or "man's room" (p. 134)—housed such things as "arms and armor and trophies of the hunt or sports competitions. . . [and] athletic equipment like tennis rackets, fishing rods, or snowshoes" (p. 135).

Writers on the subject of post-Victorian residencies have traditionally led us to view the home at this time as a place where the unified family was nurtured, and that the home stood as the literal and figurative structure wherein conventional social knowledge and democratic beliefs were shared. Robertson (1991) presents a view that runs counter to these long-standing beliefs regarding traditional notions of gender and family equity in the nineteenth century. She writes:

> Other sources . . . reveal continued—or new forms of—repression and subjugation for women, suggesting that the family home did not function as a safe haven from the conflict or contestation evident in the larger social landscape of post-Victorian America; instead, gender differentiation, like ethnic, race, and class demarcations, implied differential power relations (p. 124).

This consideration of the bungalow enlarges the body of discourse surrounding traditional views and assumptions about gender roles in the early-twentieth century. It should challenge art educators to consider and investigate current relationships between gender issues and artifacts, particularly as they are manifested in the design and use of contemporary structures.

Some studies in material culture focus on artifacts that have been customarily associated with the work and values of women. Irons for pressing clothes, implements used for cooking and washing, as well as material items of sewing and knitting have been studied for their use by women in society. A revealing investigation of an artifact traditionally linked with women has been undertaken by P. J. Brewer (1990), titled: "'We Have Got a Very Good Cooking Stove:' Advertising, Design, and Consumer Response to the Cookstove, 1815-1880." This study goes beyond recounting descriptions of how the design and location of the cookstove changed radically over time. Discussed in this article are a number of ways in which there occurred a reciprocal influence between the often changing design of the cookstove, and women who used this artifact of the home. Women's demands for certain features in the cookstove altered the way functional aspects were incorporated into the production of this implement. These changes, in turn, altered ways women (and all members of society) thought about and interacted with cookstoves. Concluding her discussion of the cookstove in nineteenth-century American homes, Brewer (1990) writes:

> The cookstove, a product of an expanding industrial economy whose values of competition and struggle were placed in increasing opposition to the domestic ideals of stasis and security, was eagerly adopted at first, but more for what it did than for what it represented. The stove, and the variety of ways in which Americans came to terms with it, symbolizes the tension that persisted between home and world throughout the nineteenth century (p. 54).

One of the most fascinating discussions of women and material culture comes about through a compilation of ten essays edited by M. F. Motz and P. Browne (1988), titled: Making the American Home: Middle-Class Women & Domestic Material Culture 1840-1940. The authors question traditional assumptions regarding concepts such as "domestic" and "homemaker," and examine influences of women's values and energies in developing many overlooked features of domestic spaces, for example back yard gardens and house porches. In the introduction, Motz (1988) states that the importance of transforming the physical structure of a house into a home has often been passed over. She believes this is the case, "in part because the work process is hidden from public view, often even from the view of other family members" (p. 1). The purpose of these essays is to "examine this process of the making of a home, the adaptation and decoration of the house itself and the creation, selection, and arrangement of the objects within it as they reflected the role of American middle-class women as homemakers in the years from 1840 to 1940" (p. 1). Many studies of material culture that focus on gender are in some way related to environmental structures in which people live and work.

Structures and Spaces

Since at least the 1930s the field of art education has shown an interest in studying relationships between people and architecture. This topic has been emphasized in the multi-edition book Art Today (1941, 1949, 1956, 1963, 1974, 1987) by Faulkner, Ziegfeld, and Hill, and is essential to McFee and Degge's Art, Culture, and Environment (1977). Architecture and environmental design have been the focus periodically in various art education journals directed toward the practice of teaching art (e.g., Art Education, School Arts, and Arts & Activities). These articles and descriptive activities about teaching architecture and environmental design to children provide little direct recognition of material culture studies. McFee and Degge (1977) are some of the few art educators who specifically acknowledge the importance of material culture. They write:

> People both create and react to the culture that maintains and sustains their way of life. Changes in styles are visual time charts of when things occurred. All these are communicated through art as well as through language.

> Material culture and art continuously educate the members of a cultural group into the behavior patterns of a given society (p. 280).

A large portion of these "behavior patterns" can be seen in the way people design, interact with, and use structures and spaces.

Of all topics traditional to material culture studies none outweigh in number and scope the examination of architecture and the demarcation and utilization of environmental structures and spaces. The following are a few examples of material culture studies related to investigations of structures and spaces, that may assist art educators in conducting research into the designed and/or built environment.

Studies of how people are affected by structures and spaces can be somewhat broad in focus. They often center on the places in which people live and work. Examples of such general studies include "The City As Artifact," in Schlereth (1990); Glassie's "Vernacular Architecture and Society" (1987); and Chapter 2, titled "Entering Things," of Bronner's book Grasping Things (1986). The important yet simple nature of environmental studies, particularly of houses, is summarized by Bronner (1986):

> Houses are unique artifacts because they are things we enter and allow to enclose us. We imagine that we manage and shape our immediate environment, although we are less aware of how the larger built environment and the spaces in which we live and sit influence us. Humans hide behind the house's walls and build private symbols through furniture, layout, and decoration, but the house's face can stand starkly exposed to the community. The house is a community of relations inside and out (p. 23).

The same beliefs could be echoed regarding all built environments, but the house, perhaps more than any other structure within our lives, stands as a reflector and indicator of individual and social values.

Many other studies in material culture focus on historical and cultural dimensions of structures and spaces. Examples of historical and cultural investigations of architectural material culture outside the United

States include, Hamilton's (1987) "This Old House: A Karen Ideal," in which the author examines changes in housing styles that occurred in a Karen Village in Thailand, and investigates whether these alterations have been linked to "changes in social organization and world view as the Karen enter a world-based cash economy" (p. 247). Another historical study of environmental material culture in a location beyond the borders of the United States has been undertaken by Deal (1987), titled "Ritual Space and Architecture in the Highland Maya Household." Here the author investigates contemporary household religious altars as a way of studying "the former nature of private Maya ritual" (p. 173). For Deal, there is a connection worthy of study between similar elements of a culture, past and present.

Investigations of historical and cultural features displayed in the architecture of the United States are plentiful. Some examples of such material culture investigations are found in various chapters of Deetz's (1977) In Small Things Forgotten: The Archaeology of Early American Life, Milspaw's (1987) "The Churches of Central Pennsylvania: Doctrine in Wood and Stone," and in Schlereth's (1990) book chapter, "The New England Presence on the Midwest Landscape." In addition, the study of a more recent type of structure has been undertaken by B. Lohof (1982), titled: "The Service Station in America: The Evolution of a Vernacular Form." Lohof believes that, "these stations are symbolic of a contemporary, motorized people, for in a very literal sense they pump the lifeblood of their mobile society" (p. 253). Through studying the design, function, and meaning of several thousand Marathon Oil service stations in ten western and southern states, the author has identified variations of modular construction, based on the desires for "economy, simplicity, and flexibility" (p. 256). Lohof concludes his discussion of the service station in America:

> It speaks, obviously, of the intrinsic economy, simplicity, and flexibility of the [vernacular] tradition. But the important lessons, as always, are social and historical. The service station, in this higher sense, is an index of its culture. Its evolution and growth. . . is a lecture on the growth of mechanization and mobility (p. 258).

This study of Marathon Oil service stations may serve as a somewhat unique example as an investigation of social values evident in a particular type of architectural structure. Yet, it helps show that by looking at the meanings designed into structures and spaces, whether those be homes, churches, parks, or service stations, the study of architecture becomes critical to understanding ways in which people have lived and how we live today.

Artifacts of Children and Childhood

Szekely (1991) raises an important question about teaching art history to children:

> Perhaps art history should not be presented as a script, which implies not only recitation, but also response instead of questioning, opinions instead of inquiries. Kids are already involved in many aspects of art history. Could they be challenged to discover other aspects of art history? (p. 42).

Answering his own question, the author advocates the introduction of art history to youngsters by looking at artifacts used by children in the past, such as old lunch boxes, dolls, purses, puzzles, books, games, and articles of adornment.

On the surface, Szekely's work with artifacts seems to describe those who engage in studies of material culture. However, a more thorough analysis reveals this not to be the case. An examination of this article by Szekely helps point out an important distinction between "material culture" and "material culture studies." Material culture denotes the artifact, structure, or place being investigated (e.g., lunch box, game, house, or play area). The label "material culture studies" is used to describe what is done in conducting research and inquiry about one or more objects of material culture. The focus of Szekely's writing seems to be on the objects of material culture. What is omitted are significant historical and contemporary questions and inquiry about the material culture that is introduced to students through analyses of these objects. What sort of gender roles have been delineated through children's toys?

How have factors in society affected the design and use of toys by children? How and why has the meaning, function, and design of children's toys changed over time? Do children see and use toys in the same ways as do adults? To what extent do children seem to participate with toys that they themselves create or modify, as compared with those children's toys made or purchased by adults? These are just a few questions that an art teacher could ask to make the study of toys meaningful for students.

If an art teacher or student is going to investigate artifacts of childhood, then it would be helpful to see how investigations of children's artifacts have been undertaken by those who study material culture. One of the most recent discussions of childhood artifacts is posited in a chapter by Schlereth (1990) titled, "The Material Culture of Childhood: Research Problems and Possibilities." In discussing the popular practice of collecting and displaying children's toys and costumes, in particular, Schlereth writes:

> The child's world is also a world we [adults] have lost. We try to regain it, in part, as parents and grandparents, as collectors and curators, but try as we may, it is gone as is all the past. And yet its artifacts remain, some in memory and some in museums. In collecting such material culture, adults may be trying to recollect a universal human experience, childhood (p. 90).

As a way of getting at an understanding of social issues through analyses of children's clothing and fashion, Schlereth (1990) writes: "Costume, after toys, is probably the second largest category of childhood material culture. The collectors of children's costume have gathered data that help us understand gender, age, class differentiation, rites of passage, and concern for healthy physical development in child rearing" (p. 93). Toys and costume are part of a child's experience. Using them to study values, beliefs, and attitudes provides opportunity to compare and contrast aspects of the world today with that of years past.

Other selected studies of children's toys and costume as they relate to larger social issues, past and present, include: "Toys and American Culture Objects as Hypotheses" (1984) and Play and Playthings:

A Reference Guide (1982), both by B. Mergen; C. W. Pursell, Jr's., "Toys, Technology and Sex Roles in America, 1920-1940" (1979); and City Play (1990) by A. Dargan and S. Zeitlin. Given the large number of research studies on children's toys and costumes, art educators have an abundant supply of information from which to draw when engaging in meaningful inquiry about objects from childhood.

CONCLUSION

As art educators continue to explore the notion of studying a variety of artifacts for their historical significance, it is important to acknowledge current research into material culture. Erickson (1983) has been one of the first in art education to examine the potential benefit of looking at everyday artifacts from a historical perspective, such as sheet music, Coca Cola ads, record album covers, photographs of gravestones, and other similar objects. I believe there is much that can be learned from the study of such objects. However, what becomes critical to an investigation of these objects is that inquiry into them should be undertaken from the contextually-based viewpoint of material culture studies, and not solely through a formalistic and descriptive examination of these objects. The educational value of artifact study occurs when the object is examined as part of a dynamic inquiry process, in which questions are raised not only about the object, but also about those who make, use, respond to, and preserve the artifact. An important part of the investigative process hinges upon reflecting not only about the object relative to the past, but considering its ongoing relationship with us today.

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DOING LOCAL ART HISTORY: AVENUES OF ACQUAINTANCE

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ABSTRACT

This paper documents student involvement with a model art history curriculum, Doing Art History, that taught art historical processes using local and regional art works and artists. The project was undertaken to acknowledge a wide variety of cultural realities and art forms in both the experiences of students and the subject matter of art history.

Students had the opportunity to propose explanations for historic art works within a program framework that was planned to elicit a value-reflective interpretation. A generic inquiry format allowed students' questions, interest areas, and elements of their own experience to shape their study of the works in relation to a wide variety of contexts. Three phases of activities -- Acquaintance, Research, and Synthesis -- gave students early rudimentary knowledge followed by increasing autonomy and sophistication as they experienced some of the practices of art historians. A museum exhibition provided a "lab" situation for studying many of the actual objects.

An introductory art history curriculum that presents artifacts of local significance gives students several advantages in their initial experiences with the processes of art history. By examining local and regionally created works that have personal significance for students, and have not been the subject of much art historical inquiry, they have the opportunity to propose their own explanations for the meaning and significance of the works, outside the shadow of official art historical theory. Students can identify more closely with both the artists and the original audiences, and they are more likely to encounter other similar works in their everyday experiences. For application to their future art studies, both the works and their documentation are more readily available for further investigation.

This paper describes an art history curriculum, Doing Art History, that I developed to teach art historical processes using local and regional art works and artists in a contextual approach. It is based on a model of art history inquiry that is designed to elicit a value-reflective interpretation of historical art works, and to acknowledge a wide variety of cultural realities and art forms in both the experiences of students and the subject matter of art history (Calvert, 1988). The model is intended to serve two purposes that have arisen from recent developments in art curriculum theory and art historical theory. First, it provides students with a critical framework that engages them personally with the artifacts they study, and second, it shows students some relationships to be found between artifacts and the cultures in which they were made.

A research project documenting student involvement with Doing Art History was conducted in two Calgary, Alberta high schools during the fall and winter of the 1991-1992 term. In conjunction with the project, The Nickle Arts Museum of The University of Calgary held an exhibition entitled Art Around Here: Avenues of Acquaintance. The exhibition presented a variety of local art forms made in the past hundred years in the Calgary region. The combined resources of museum exhibition, curriculum materials and collected documentary information gave students a base of research sources for their investigation of local art historical events.

For the purposes of the project, local art history was conceived as the set of explanations, that students devised from their investigations of local art events, using a specially designed inquiry format that allowed their own experiences, personal associations, and queries to surface as integral to the explanation. The avenues of acquaintance were the varied routes to deriving these explanations taken by individual students as they followed their own interests and the differing kinds of historical information to be found for different art forms and different times.

DOING LOCAL ART HISTORY

In a 1990 paper, Karen Hamblen described a rationale for "rethinking school art practices in terms of differing art contexts"(1990, p. 22). She defined local art as "the art of everyday experiences, wherein art responses and production are learned through informal processes" (1990, p.24). In much current art curricula, she stated, experiences are structured so that students will avoid personal associations (1990, p. 27), and the emphasis is on formal qualities and decontextualized, generalizable concepts that form the "low context " knowledge valued in formal education settings. Hamblen's analysis could easily be applied to much traditional art history curriculum, where formal style analysis, chronology and a "landmark", or "great works" approach to cultural literacy in art have prevailed. The program described here is designed to support the connection between a generic mode of art history inquiry that students should be able to apply to a range of art experiences (in Hamblen's terms, "low context" knowledge), and the personal, local, traditional experiences of the everyday art in their community ("high context" knowledge by Hamblen's definition [1990, p. 24]). In the pilot project, local art was considered to be art works or artifacts that were created in the Calgary region, and could be seen to represent particular ideas, values or characteristics of culture that were present in that community over the past one hundred years.

The primary reason why local artifacts formed the subject matter of Doing Art History was to relate both the content and processes of art history to the students' immediate experiences and culture (Boyer, 1987). In teaching them to do art historical investigations with the objects, images, techniques and artists that exist in their everyday environment, the findings were more personal, and could be more readily integrated with other aspects of their art learning. The connections between art works and the cultures that created them could be more readily and vividly identified. Expanded versions of this rationale have been presented elsewhere by art educators (Calvert, 1988, 1989; Freedman, 1991; Hamblen,1988).

A second purpose for using local and regional artifacts was to give students the opportunity to break new ground in art history. Mary Erickson (1983) proposed this rationale for learning art historical processes by studying everyday objects. The example she used was the cover illustrations of sheet music from the war years of this century. By examining artifacts that have been subjected to little or no art historical scrutiny, students could be the first analysts to propose reasons why these works were created and valued by their makers, owners and community. They could be freely involved in all levels of art historical processes, from the identification of works, through gathering documentary evidence, to the theory-generating stage (Clark & Zimmerman, 1988).

Unlike professional art historians, high school students cannot travel to conduct research, so a third purpose for using local artifacts was a practical one. In order to complete all the phases of the model process, the actual artifacts and their documentation had to be locally available and accessible. Selection of the objects to comprise the exhibition was a reflexive process concerned with locality, variety of art forms and historical times, and viability for student research (i.e. a good quantity of documentary information was available).

The works included in the model curriculum Doing Art History were selected by the researcher to allow a broad view of art forms and times, and to allow for a variety of kinds of art historical information to be investigated by student audiences. Key criteria for the selection of the objects to be used were: first, that the object represented an image, tradition, event, material or subject that could be considered representative of ideas, values or characteristics that pertained to the local community or region (as "high-context" knowledge): and second, that the initial search for historical information about the object and its maker yielded a considerable measure of cultural information about the object's purposes, production , formal qualities and meaning or significance. The first criterion was employed to enable students to recognize elements of their personal knowledge in the works. The second criterion ensured that a body of information would be available to support their research efforts. Of the 40 works selected on this basis as examples included in the curriculum resource package, 26 were displayed in the exhibition. The works, from public and private collections across Western Canada, represented early settlement times (1885) to the present. The complete selection included historic photographs, bronze, ceramic, glass and mixed media sculptures, a kinetic steel sculpture, watercolor, oil, acrylic and mixed media paintings and drawings, screen prints, quilts, and architect's renderings.

Extensive preliminary research was conducted by project researchers to compile reference files about each of the works and its artist. Examples of primary and secondary source information were collected from the city's libraries, museums, archives, and artists or their colleagues and descendants. This material included documents, stories, letters, interviews, contracts, diagrams, catalogues, journalistic and literary accounts connecting the work to the history of the community, ownership history, history of the work's use -- information relevant to everyday events students know, or historical events that are familiar to large numbers of people.

In the schools, the participating art classes were supplied with curriculum outlines, activity plans, slide sets, audio and video tapes, video discs and reference files. The plans guided teachers and students through a series of experiences with the exhibition and the written and audio-visual materials. First, all students were introduced to the group of works, and then each student conducted an in-depth analysis of an individual work. This work was chosen by the student based on her or his affective response, or her or his interest in the medium or subject matter. At the end of the program, students gave individual presentations of their proposed explanations of a work's cultural and historical significance.

AVENUES OF ACQUAINTANCE

Avenues of Acquaintance refers to the variety of aspects and inquiries possible for the historical study of an art work using a cultural contextual approach. The curriculum Doing Art History contained a planned series of activities to engage students with local artifacts and the processes of art history. This approach allowed for cultural context to be incorporated at the structural level, it enabled students to find personal connections with the works, and it will form a useful ongoing framework for relating their own art experiences to future art encounters. The model curriculum incorporates a generic series of questions, or inquiry format, that students are taught to use in the process of completing the activities. In Doing Art History, this format is described as a pattern of thinking that will help students to find links between their everyday experiences and art objects made by people who have, to some extent, shared their community and history.

THE MODEL

A set of governing questions were the basis of the model for cultural contextual art historical analysis used to develop the Doing Art History curriculum. These questions were derived from viewpoints of art educators, such as Hamblen and Feldman, and art historians, such as Alpers, Rees and Borzello, who proposed that cultural information be enlisted to teach about the significance of art:

1) What are the purposes of the works being studied that can be determined from an historical investigation of the work (Alpers, 1977; Chalmers, 1978; Rees and Borzello, 1986)? "Purposes" constituted all the information pertaining to the functions art works serve in society; their intended audiences, how they are used, replaced, preserved and located -- why the art form was made.

2) What can you learn about the production of the art work (Alpers, 1979; Chalmers, 1978; Moffit, 1969)? "Production" constituted all the aspects that pertain to the creation of art works: the materials, methods of execution, role and skills of the maker, commissioning practices -- how the work was made and who brought it into being.

3) What aspects of the form of the work can be identified in an analysis of the work (Alpers, 1979; Feldman, 1980; McFee and Degge, 1977: Moffit, 1969)? "Form" represented aspects of the configuration of the image: design elements and qualities, medium -- the work's distinguishing visual characteristics.

4) What can you determine about the significance of the work from your investigation (Alpers, 1979; Chalmers, 1978)? "Significance" comprised an investigation of the symbols or meanings conveyed by the

work (iconography, narrative content), the ideas of the artist, and ideas associated with the time and place of the work's origin -- the message or meaning of the work.

The curriculum was designed to highlight the "high-context" aspects of the works by allowing students' own acquaintanceship (questions, interest areas, elements of their own experience) to shape their study of the works in relation to a wide variety of contexts. Three phases -- *acquaintance*, *research*, and *synthesis* -- provided a framework that gave students early rudimentary experiences followed by increasing autonomy and sophistication as they experienced some of the practices of art historians. These phases incorporate methods that have been identified as the key activities of the practitioners of the discipline (Clark and Zimmerman, 1988), as well as some that were devised specifically to encourage a critical-reflective approach to art historical events. At every stage, the students were encouraged to make their own questions or frame their own inquiries, leading to explanations that were based in both individual experience and documented historical information.

The curriculum activities followed a pattern of three phases. In the first phase, students established an initial *acquaintanceship* with a sample of the works. This was accomplished through phases of observation, description and initial comparison with the students' own experiences, setting the works within the students' sphere (*identifying with* the works as opposed to *identifying* the works -- naming, dating, establishing provenance -- in the usual art historical sense). This phase was intended to generate some "why" questions, and clarify questions the students themselves might wish to answer with the next phase.

Research, the second phase, established a greater level of knowledge about the artifact. Students employed a variety of sources and techniques to answer the questions posed in the inquiry format as well as the ones they formulated in the Acquaintance phase. In finding these answers, they obtained an historical narrative about the art works. In some cases, this narrative was a full and detailed picture of the work and its surrounding events: in other cases, the picture was less clear, complete or descriptive. However, the amount of information available for a given work was itself an important element to consider in the final phase, *Synthesis*.

The synthesis phase combines experience, research and initial descriptive information to develop an interpretation of the significance of the works within a context or contexts. This stage contains processes, such as proposing meanings, making connections between concepts and artworks, explaining responses, that encouraged individual investigations and interpretations, based on the student's own unique line of inquiry. In these final activities, the students developed explanations about the works they had been analyzing. They chose a variety of ways to express their explanations, and presented them to their classmates for discussion and review.

THE INQUIRY FORMAT

While this format initially was designed to be applied to a wide range of art historical events, it was particularly useful for investigating local art, because it allowed for the uneven quality and quantity of information that is often encountered when investigating lesser known artists and objects. Further, it encouraged the invention of characteristic, or more pertinent questions by students, so unusual kinds of information and art forms could be included in the student's analysis. As a system of analyzing art, the format itself could be seen a "low-context" or formalized, but the kinds and amounts of information it is designed to elicit are student-specific, or idiosyncratic to the student's personal knowledge, and meant to be shaped to the work in question. Different objects were identified with different kinds and amounts of historical information, and this comparative feature formed part of the culminating synthesis of the historical significance of the object, as compiled by the student.

Form

1. How does it look?

What colors?... size?... light effects?... textures?... shapes?... spaces?.. lines?

How does the artist use these elements?

2. What is it made of? What medium is used? How does the artist use the materials?

3. Describe the images or features. Are there objects that you recognize? If so, identify them. Do you notice certain characteristics or moods in the work?

4. Have you made a thorough observation of the work?

Production

1. Who made it?

2. When was it made?

3. What process/medium/materials did the artist use? Why did the artist choose those? What are the techniques?

4. How much time did it take?

5. What else would you like to know about the creation of this work?

Purposes

1. What is it?

2. Who made it?

3. Why did they do it/why was it made?

4. Who asked for it?

5. How is it used? Does it have a practical use?

Is it an object of contemplation? Does it present an imaginary view?

Is it intended to record an event?...explain an idea?...carry a message?...evoke a response?

...describe a person?...describe a place?...describe a thing?

Does it have more than one purpose?

6. What else would you like to find out about the purposes of this work?

Significance/Synthesis

1. What symbols can you identify? What do they mean?

2. Can you propose more than one meaning for the work?

3. What do you know about the artist's ideas and beliefs from studying this work?

What can you find out? [Think about technical, formal, and cultural aspects, as well as ideas about style and subject matter].

4. What do you know about the ideas of the time or place in which the work was made?

What can you find out? [Think about technical, formal, and cultural aspects, as well as ideas about style and subject matter].

5. How is the object used now? How is this different from its original use? Where is it now?

6. What meaning has it now? How does this differ from its original meaning?

7. Do artists still work this way? Have their reasons for working changed? How?

8. What do you find most interesting about the work?

What do you like about it?

What do you dislike about it?

9. What else do you need to know to satisfy your understanding of this work? Make your own questions.

Students used the questions as initial avenues of acquaintance, but followed their own lines of questioning toward their final synthesis, or explanation. In these ways, local and personal knowledge framed both the process and the content of the students' explanations of the works. When the resources provided did not answer their questions, students were encouraged to go to the school and public libraries, to museum reference files and professionals, to the art college and university art department personnel, and when possible, to the artists or their families for details. Again, local accessibility made this a viable feature of the curriculum.

As a method of teaching art historical practises, Doing Art History provided students with valuable research skills. According to interviews conducted at two points in the presentation of the program, anecdotal reports by teachers, and case studies of selected students, the following generalized responses of students were achieved. The majority of students questioned said that they developed a familiarity with the analytical format for studying art historical events, and they recognized it as a process designed to serve them in future art historical investigation. They revealed in their responses that they had acquired a value-reflective approach to art historical research: certain questions were seen to be more fruitful for certain art works, and recognizing this connection between inquiry and culture gave them a more critical approach to art historical knowledge. Studying art works created in their community made students aware of the rich possibilities of local knowledge for their own art making. They encountered artists, images and art forms that were both new and familiar to them, and many students began to identify new directions for their art studies as a result.

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VIDEO, VISUAL NARRATIVE AND CHILD CULTURE

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ABSTRACT

In this paper answers to three questions are explored regarding teaching video as material culture. First, a framework for considering the larger ontological and epistemological assumptions that generally influence all inquiry and teaching, and specifically this undertaking, are considered. Second, the case is made for how video functions as material culture which aligns both with many visual arts traditions and with what I have come to call child culture --the lived experience of children. I focused on two aspects of this phenomenon, technology as symbol of power and the narrative function. Third, a program is described in which video as material cultural study was taught to middle school aged young people. I have attempted to show that careful attentive teaching of artifacts of material culture from an experiential/discovery based pedagogy can guide children to explore and study issues of value and belief as they emerge out of their genuine experiences.

In this paper I address the question: Why and how should video be taught as a significant part of children's artistic heritage. It is my larger goal to explore methods of inquiry into artifacts that rest outside the usually accepted canon of art and to consider implications for teaching artistic heritage.

Out of this larger context come the three questions pursued in this paper: (a) What larger ontological and epistemological considerations provide the context for inquiry regarding art heritage? How do these larger contexts effect virtually every discussion or implementation of inquiry and teaching method? (b) How does video function as artifact of material culture and why is it an especially significant facet of children's artistic heritage? (c) What practical approach could be taken to teach video as artistic heritage to children?

THE BIG PICTURE

Figure 1 provides a visual representation of my sense of the overarching framework of relationships among the questions being addressed in this paper. My purpose in engaging is such rudimentary discussion is two-fold. First, I wish to make explicit the general perspective that governs my inquiry into, artifact, artistic heritage, and teaching in general. Second, these relationships govern and frame my later description of an actual program for teaching video to children.

My first question regarding types of assumptions governing any research endeavor, is addressed via the continua anchored by bi-polar descriptors appearing in the outer ring of the figure. Mind/matter, tacit/expert, theory/practice, process/product are meta constructs that interact across the interrelated topics that I have labeled child culture, pedagogy, narrative and video as a subset of art.

Very often, at their most basic level, discussions of what we assume to be reality, or what we assume it means to know and therefore learn, come down to a position held at some point along each of these interacting contiuua. One position may reflect, either explicitly or implicitly a belief in a reality constructed in the mind out of a collection of random data from the observable world. We may argue as to whether or not that construction is individually or communally formed by social and cultural convention, behavioral conditioning, or ecological demand, but it is a constructed reality, none-the-less.

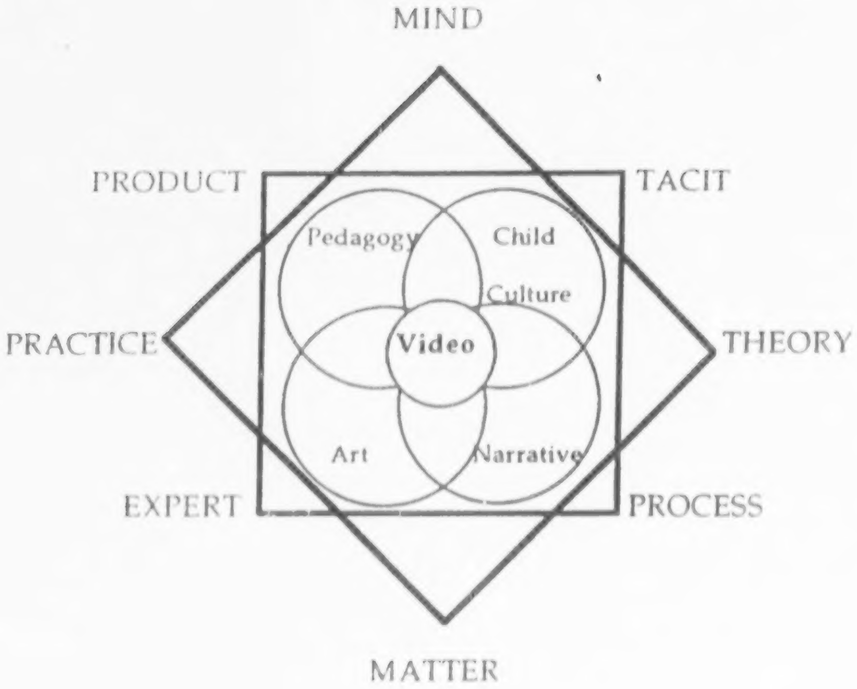
MIND
PRODUCT
TACIT
Pedagogy
Child
Culture
PRACTICE
Video
THEORY
Art
Narrative
EXPERT
PROCESS
MATTER

FIGURE 1: Inquiry Contexts

A different position implicitly or explicitly reflects a very different belief -- it is the random data itself, matter if you will, that constitutes reality. It is an observable, invariant reality, not contingent on the filtering of human perception. It follows that parallel positions are held and articulated regarding what it means to know and therefore learn -- to accumulate sense data or to construct interpreted alternatives out of filtered data.

If this explanation seems too patently dualistic, I would contend, at a deceptively simple level, that a great deal of our current educational rhetoric, is driven exactly by the negotiation between these two radically different visions of the educational mission. Underlying one sense of mission is a belief that there is a body of knowledge (the canon) that every person educated and socialized to a given culture should know -- the homogeneous adhesive that holds the culture's past, present, and future together. The counter-point sense of mission is conceived in the belief that education must accommodate the needs of individual learners, assuming they come to the educational process with both unique and shared experience of a lived culture -- their daily life. In this view, information that makes no connection with that experience, in the end, holds nothing together, but instead, alienates.

Similar relationships could be suggested among the other constructs represented by continuua in Figure 1. For example, all inquiry is profoundly affected by a dominant belief in expert systems or, conversely, in tacit, lived experience. Further, inquiry is often shaped by the belief that it's ultimate goal is to manufacture a product or that the goal is to document process. Finally, research questions evolving out of a previously validated theory template are quite different than questions drawn out of the lived practice of lives.

Having set this framework in place, I turn to addressing my second question: How does video function as artifact of material culture and art heritage that is particularly significant in child culture?

THE SMALL SCREEN

Material culture has been defined any number of ways all of which share certain necessary and sufficient defining elements: It is artifact; it communicates the beliefs and values of an individual, their community, their society; the message is seen as reflective of the time of production (Schereth, 1985; Roberts, 1987; Gowans, 1990). What would be the value of engaging in the study of such objects in the art learning setting? First, we must accept that the objects are visual, designed with issues both of function and form. That puts them in the arena of "artistic" consideration. Secondly, I would suggest that one value of material culture study lies in the careful examination of beliefs and values that reside in objects as they coincide with or contradict the beliefs and values of inquirers in their daily lives. Understanding one's values as they exist in the larger frame of others' values is at the heart of the discussion and controversy raging over school curricula that deal with multicultural concerns -- whether they be racial, religious, gender, sexual in orientation.

Video is a quintessential example of a primary target for material cultural study which is also closely aligned with arts traditions. This medium or identified examples of the medium, clearly qualify as material culture. It is artifact -- a product of human endeavor. It communicates the beliefs and values of individual makers, the community out of which it springs, and the society at the time of its making. One of the major means of communication is manipulation of basic design principles familiar to students of art. One need only consider the most current Calvin Klein 30-second spot, the most recent Nike ad featuring the latest athletic super-star, the content and design of the government produced AIDS public service announcement, the latest Nintendo video game, or Madonna's latest calculated outrage on MTV, to see the values of individuals, communities and societies dripping from the images, words and sounds of these human endeavors. Further, the communication of these values depends on the sophisticated use of artistic principles. Video is material culture and art object simultaneously.

Once video is thought to fall within a class of objects deemed material cultural, one might still question the worthiness of serious study of such artifacts. In that case I would point to a growing body of reputable research focused on video in the literatures of sociology, psychology, and cultural anthropology as well as film and telecommunications (Newcomb 1974, 1987; Jaglom & Gardner, 1981; Allen, 1987; Manley-Casimor, 1987). In addition, some art educators have suggested that electronic media, particularly television, be considered as worthy of serious study as art (Lanier, 1966; Degge, 1985).

The second part of this question is the more important one -- exploring the significance of video as material culture to children. I might take the road more traveled by trotting out the usual impressive string of statistics about "the average American child" (yet another delusion of modern demographic research). We could consider time spent viewing, influence on academic performance, effect on attitudes toward women and minorities, effect on stimulating aggressive behavior, effect on encouraging passive behavior, and so forth. We would certainly come to the obvious conclusion that video is a pervasive and significant part of children's lives. The all too obvious implication of this type of discussion is that children should not watch television. But our current, media-driven world it is not likely that we will "just say no" to TV. Of course, many forces, not the least of which impressive economic interests, will never allow TV to go away; the child advertising market is too attractive. The more useful approach suggested by some, including arts educators, is to teach responsible viewing (Nadner, 1985).

Taking the road less traveled, we get to a more intriguing question -- why? Why are children so attracted to video? I believe we could generally agree that the average television fare (except commercials which are becoming increasingly sophisticated with millions of dollars pumped into one 30-second spot) is dreadfully homogeneous, redundant and boring. We might also agree, based on anecdotal information, that children have long been masters of passive resistance to anything they do not wish to do. So, what is the motivation for sitting for hours in front of that glowing tube? I would like to focus on two reasons among many.

TECHNOLOGY AND POWER

In his book Surplus Powerlessness, Michael Lerner (1986) presents a compelling case that describes childhood in our culture as a program of systematic disempowerment, sometimes very subtle, sometimes not at all subtle. Lerner suggests that this phenomenon has led to an epidemic of disfunctional, chronically depressed and debilitated adults, unable to locate and then assert a reasoned will. Child culture, as I have come to call the lived experience of children, is a mine field of limited choices, arbitrary rules for daily functioning, disapprovals, and too often, psychological and even physical danger. Yet, with a will to survive, children, like all beings of will, seek to hold power and are drawn to symbols of power. Technology -- from F16's, to Scud missiles, to 4X4's on the floor, to Power Books -- is presented as a pervasive symbol of power in our culture, and children are drawn to it.

Video is a seminal technology with which the vast majority of children have contact in the form of television. The machine itself, on many levels, represents power -- delivery of expert information taken as fact, a mythic entry into ready-made experience, the mystery of electronic impulse translated into image -- and it is a member of the family that makes demands for attention like any other member. But, according to many, TV breeds passivity, although I would observe that those who make this assertion have failed to observe children 3, 5, 6 years of age, dancing, acting out the plot, generating dialogue or singing as they actively participate in their favorite programs.

There are, of course, many limited interactive forms of video -- arcade video, home video games, and more recently computerized interactive video programs which do require access to more expensive technologies. Although it is not the focus of this paper, it must be noted that traditionally, male students have been more drawn to the active and interactive technologies, especially the overtly powerful forms such as computer games, which, until recently, have been largely built around aggressive scenarios. In recent years, attempts in elementary classrooms to encourage equal gender access have resulted in more female participation and facility development. Also, as different scenarios have been developed in interactive programs, for example, user-controlled story construction, girls have begun to participate more fully. And it is clear that both males and females are drawn to TV, even though it is a symbol of power that seems to defy manipulation.

NARRATIVE FUNCTION

I would suggest a second motivator behind children's gravitation to video which has to do with a second aspect of child culture, the narrative urge. In her very thoughtful and meticulously researched book, Experience in Art, Nancy Smith (1983) outlines the complex dynamic of children's manipulative, conceptual, and aesthetic development as they make and interact with art. Her work is significant in this context because she emphasizes the basic visual narrative urge in children, the urge to tell stories in pictures, to order and understand complex experience that defies articulation in words.

The story telling function of video is almost inherent, particularly in the era of continuity editing and the seldom challenged assumption of time/space continuum. Events are recorded and ordered for visual reading. The viewer isled -- whether in a game, an interactive video program that allows limited choice, or the latest Disney creation transferred to video for home consumption -- to a satisfying sense of completion and a holism equaling or surpassing the constituent parts. A perfect match is made by the visual narrative urge occurring in the child and the presentation across the pixilated field.

These combining factors, gravitation to a pervasive symbol of power and narrative urge, contribute to a population of children intimately involved with this pervasive object of material culture. For several hours a day, in a form most suited to their unique cultural experience, it shouts at them the stories of possible lives filled with implicit and explicit value statements.

THEORY AND PRACTICE

The third question I have raised for discussion is the key one -- how best to teach video as material culture to children in a way that allows them to learn strategies for consciously reading and evaluating its belief and value-laded messages? I return to the original overarching constructs which, I contend, shape virtually all inquiry. From them I choose the theory/practice construct as a way of beginning this exploration of practical matters.

The conduct of both inquiry and teaching always has some theoretical base -- some larger template of governing rules to guide action. It may be explicit and conscious or implicit and unexamined. I wish to be explicit.

The theorist upon whom my pedegogical template relies is John Dewey. In Experience and Education, Dewey (1938) outlines a theory that, even for all of its simple elegance, has been misinterpreted, maligned and blamed for a multitude of sins arising from its decontextualization. For example, his philosophy did not support permissive, shapeless curriculum or experimentation without a sequenced framework. Rather his program was built on the assumption that the thoughtful sequencing of genuine lived experiences, carefully examined and progressing with continuity and interaction, resulted in growth, the legitimate mission of learning. He was a proponent of scientific method, by which he meant a hands-on, encounter of lived phenomena, to be observed, analyzed and interpreted. He emphasized that the experience had to be meaningful in the context of learners' lives in order to be genuine and meaningful, leading to true growth.

Out of this foundation comes my own explicitly stated approach. In every teaching or inquiry situation, one must wrestle to develop and implement strategies that align with the lived worlds of learners. In our current state of classroom culture, the decontextualized abstraction of normalcy must give way to recognition of diversely constructed realities that allow divergent interpretations. Approaches must be developed that negotiate the needs of individuals and groups, and empower all participants in every phase of the educational process (determining goals, content, inquiry process, and criteria for evaluation) .

I have made my position explicit in order to contextualize "the how" of teaching video as material culture to children. In practice, I teach video as material culture by having learners make videos that tell the story of some aspect of their life. The approach has four important components: (a) It is built on the foundation of experiential/process and discovery which privilege a constructivist notion of reality, knowledge and learning. It assumes that children learn when they need to know. (b) This approach taps the narrative function as a natural structural organizer for children's articulation of meanings. (c) It demystifies the technology and breaks the automatic acceptance of TV as immutable expert, the untouchable technological wonder. (d) Involved in this approach, children become powerful manipulators of the medium, and issues of aesthetics and ethics arise out of a real context on a "need-to-know" basis.

I wish to shift gears at this point and spend my remaining space describing a program in which this approach has been taken. Over a period of three years, I directed a series of Saturday art classes in which video production was taught to middle school children. I will briefly describe the experience to provide a lived example for teaching video as material culture.

In the first year of the program, students enrolled from the community with the expectation that traditional art media would be used in the course. There were approximately equal numbers of males and females in the class, fifteen students. The decision was made by teachers to incorporate video making as a culminating activity. The eight hours of instruction, had three components: basic design instruction, creation of a product and its prototype that would apply the design principles taught, and video production of a commercial to advertise the product.

The product choices were reflective of a range of developmental levels -- from the imitative (household cleaners), to the more concrete conceptual (a mass transit monorail), to the abstract conceptual (the selling of world peace). In preparation for the commercial making, two concepts were introduced: story boarding and the idea of conscious choices about ethics in advertising. Both concepts were readily understood in reviewing professionally produced commercials, but the issue of ethics did not seem to be a real one in the actual student productions.

The results were somewhat stilted and labored, due, in part, to a choice to use locked down cameras in a studio. Only crude editing capability was possible and there was insufficient time. The most important learning for teachers was the basic ho-hum attitude -- students did not value the preparatory design work that was seen by teachers as foundational. (Not surprising -- it had no context at the time of instruction.) Students came alive at the point when they got cameras in their hands.

In year two we decided to focus exclusively on video production, although students were not informed of this until they entered the class. The distribution of girls and boys was about even, again, fifteen students.

We began with the cameras. After a cursory demonstration (VHS home camcorders with built-in microphones) we handed the equipment to the young people and held our collective breaths. They learned quickly on a "need-to-know" basis -- shot taking, lighting, close-ups, zooms, fades, pans but this vocabulary was not used to describe their learning. Also, young males tended to dominate camera use although we encouraged equal access. Females tended to perform and plan.

The students generated lists of types of videos -- documentary, music formats, melodramas, talk shows. In small groups they decided on the types of video that would be produced. Although story-boarding was introduced, once participants had access to the cameras, they became impatient with the planning process and wanted to shoot randomly.

Three videos were produced. One video was a highly structured mystery, scripted in a brainstorming session that was facilitated by the teacher/group leader who had a low tolerance for the perceived chaos. Another was a parody of night time talk shows, including commercials. The third video was aptly entitled "Lots of Things", a documentation of several activities including a walking tour of the campus.

The results were intriguing. Most important to our learning as teachers, was that, in our attempt to not structure around teachers' needs, we left many choices open, and the students turned immediately to imitation of known adult forms. They had a highly developed sense of parody and a strong desire to poke fun at the adult world, but did not want to plan adequately to make a visual statement that satisfied their adult teachers' sensibilities about well-crafted work. Nevertheless, their somewhat ragged efforts (from the adult teachers' perspectives) were genuinely valued by the participants and most of the parents.

In the third year it came together. The program was advertised as a middle school age video production class. Only young males enrolled which we considered as both revealing and a point for serious recruitment attention in subsequent offerings. We increased instruction time to 16 hours, and we obtained access to editing equipment. Instructors did not take an expert stance, but rather created an atmosphere of co-learning. However, activities were thoughtfully sequenced. We involved students with the equipment immediately through a set of carefully designed exercises. We developed a vocabulary (shot, continuity, zoom, close-up, pan, etc.) using Schroeppel (1982) as a resource, and structured the course around the simple but effective organizers of pre-production, production, post-production.

Students were asked to create a story out of some experience they shared. When they decided on horror films as their focus, we suggested that their story should include the simple elements of character, setting, plot and theme. First they created the story in narrative form, then on story board, then in a simple shooting script format. Editing was introduced along with inclusion of a second soundtrack.

The video itself, a horror film, did reflect a favorite interest of adolescent males. The plot was simple but effective -- mad scientist makes a monster, monster kills scientist, son must avenge his father's death and come to terms with is grief. We would not claim that it was conscious; nevertheless, the metaphor and chosen symbols as they apply to adolescent male experience could not be missed. More important, during the process, there was ongoing discussion about the technical manipulation possible via editing. As the course progressed, the participants became more and more aware and commented on techniques observed in commercial television that would influence their reading of the information. They specifically caught the significance of these techniques in news broadcasting. Most important, as a matter of course, ethical issues arose in a very real context. Serious discussion developed around the issue of ethics and social responsibility in horror films. They had to decide how much gore and violence to introduce, given their parent and young sibling audience. We were able to extend this discussion to the larger issues of the values communicated in this and other videos.

The material result was wonderfully endearing, if not completely slick. Most successful and revealing was the final melding of process, product and meta issues in a lived context. First, the technology was demystified. By the end of the course students were much more aware of technical "tricks" especially in the area of editing. They also appreciated the complexity of video production. Yet, at a certain level, they mastered the technology, manipulating it, rather than being manipulated by it. Second, the ethical discussions emerged, not because we lectured, but as a natural outgrowth of the activity. Twelve year old young people were genuinely interested in ethical issues when they had meaning in their own experience. Finally, the narrative function was readily understood and story choices, value choices, arose out of dialogue about the meaning of what they were producing. We did learn that in the future we wish to more aggressively extend the discussion of meanings in the work of others.

CONCLUSION

I have taken the time to describe this process in such detail, because I believe there are real practical and theoretical implications for the study of material culture with children. Given the opportunity to explore and study the artifacts within their own cultural experience, important issues of value, belief and meaning emerge naturally out of that lived experience. The focused, attentive teacher can extend this dialogue and learning. After students have cracked the nut of moving, auditory pictures, explorations of the historical and technological connections to more traditional media might become a natural extension. Hands-on engagement that would create a "need-to-know" situation might involve a student produced documentory about a certain artist, local public art or a student art show.

Video, as one of the most pervasive objects of material culture that communicates the stories of lives to children, can be opened to serious critical dialogue if it grows out of the genuine experience of children.

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DECONSTRUCTING DEVELOPMENTAL MODELS OF ARTISTIC EXPRESSION AND AESTHETIC RESPONSE

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ABSTRACT

The purpose of this paper is to examine the characteristics and assumptions of artistic expression and aesthetic response developmental models. It is proposed that developmental models purported to be descriptive and to have widespread, if not universal, application are socially embedded and prescriptive of outcomes that are highly consistent with characteristics of formal schooling and with the values of modernity. Information for this theoretical study is based on selected literature on the following: (a) developmental models in art education, (b) characteristics of modernity, and (c) everyday/local art experiences.

Research on children's work in art has been influenced by fairly well-established developmental models on stages of artistic expression (Chapman, 1978; Eisner, 1972; Kellogg, 1969; Lansing, 1969; Lowenfeld, 1947). With current instruction extending children's classroom experiences beyond studio work to areas of aesthetics, art history, and art criticism, we are now also beginning to see discussions of children's stages of aesthetic understanding and response (Greer, 1984; Parsons, 1987; Wolf, 1988; also see Parsons, Johnston, & Durham, 1978). If aesthetic response models follow a pattern of research and implementation similar to what has occurred for artistic expression,[1] we can expect to see aesthetic models exerting major influences on research investigations and on newly designed instructional programs.

In this paper it is proposed that models purported to be descriptive and to have widespread, if not universal, application may actually be prescriptive of outcomes that are highly consistent with and reproductive of characteristics of formal schooling and with the values of modernity. This theoretical study is based on selected literature on the following: (a) developmental models in art education, (b) characteristics of modernity, and (c) everyday/local art experiences.

BACKGROUND

Since the last part of the nineteenth century, children's graphic expressions have been collected, analyzed, and categorized into stages that relate roughly to age-based development (Chapman, 1978; Eisner, 1972; Lansing, 1969; Logan, 1955; Lowenfeld, 1947). Changes in children's art work are seen as paralleling emotional, conceptual, perceptual, social, and technical/dexterity development whereby relatively simple global responses and artistic behaviors become increasingly differentiated, individually identifiable, and pictorially illusionistic. For example, it is believed children become more adept at conveying spatial relationships as a result of increased emotional and social maturity, because of overall cognitive development, as a matter of perceptual learning in the "real" world of experience, due to an ability to make increasingly sophisticated aesthetic choices, and as a result of learning culturally important artistic conventions (Kellogg, 1969; McFee, 1970; Wilson & Wilson, 1979). In other words, stages exist in our research and theoretical literature, with a range of interpretations as to why they exist and with qualifications to explain deviations from stage-specific characteristics.

Although there are well-articulated debates on the descriptive power and merits of developmental models (Goldsmith & Feldman, 1988; Lewis, 1982; Wilson & Wilson, 1981), once established, these models have tended to exert a tremendous influence on theory, research, and practice (Johnston, Roybol, & Parsons, 1988). If nothing else, in research on children's art, some stance must be taken toward these models and some reference must be made in recognition of their existence; once constructed, developmental models must be acknowledged, even if that acknowledgement is critical. More often, however, stages have a taken-for-granted aura of an overarching framework with assumed wide-ranging explanatory power. Stages appear in most art education teacher preparation books and constitute the framework of major textbooks for children (Chapman, 1986; Hubbard, 1987; Moody, 1992).

SHARED CHARACTERISTICS AND ASSUMPTIONS

Developmental models in art have in common certain characteristics and are based on some shared assumptions. First, and foremost, these models present a developmentally progressive view of human behavior in the visual arts. Change is inherent to these models' descriptions, with the underlying assumption that over time, as the individual "develops" through either creating or responding in the visual arts, there is an increase in complexity or a greater sophistication of expression and response. Characteristics of early stages are often discussed as something to overcome (Feldman, 1980), and a language of deficiency is used to describe differences from desired stages and, especially, from a model's endpoint. For example, it is commonly stated that children's early drawings show little concern with or lack accurate perpendicular relationships. Even "Age of Crisis" or "Gang Age" stages of early adolescence, although representing a so-called lull in creative activity, are seen as stages leading toward greater and more encompassing artistic expression and understanding.

Second, it is assumed that developmental models convey a universalism, i.e., there is the assumption that descriptions of stages are just that--objective descriptions. Despite acknowledgements that collected child art examples rarely conform precisely to a given stage--children's work overlaps stages and may jump stages (Feldman, 1980; Wilson & Wilson, 1981, 1982)--it is assumed that described stages are descriptions of what most children do. The stages exist, they are described, and only due to deprivations will they be expressed differently by individual children. This is especially true for lower or initial stages. However, as Feldman (1980) has pointed out, the fact that higher stages or endpoint stages are not always achieved is a clue as to the socially prescriptive nature of these models.[2]

Third, existing developmental models are teleological in that they have prespecified, preferred endpoints. Not just any outcome will do. When linked to change, improvement, and universalism, the endpoint of a model takes on the legitimacy of a socially preferred, artistic "ought." Developmental models do not typically provide a branching endpoint of possibilities or choices.[3]

MODERNITY VALUES

Developmental models of artistic expression and aesthetic response embody the worldview of modern industrialized societies. Modernity is characterized by (a) a high regard given to the rationalization of human thought and behavior, (b) formalization and systemization of diverse information and phenomena, (c) identification of universally applicable rules, (d) change equated with progress, (e) decontextualized learning, (f) asocial and context-free information, (g) expert-originated knowledge, and (h) abstract and theoretical information and constructs (Apple, 1982, 1990; Bowers, 1984, 1987). These characteristics and values are expressed in art through, among other things, formal analysis, credence given to the opinions of art experts, and positive values placed on artworld-specific knowledge. Developmental models of artistic expression and aesthetic response, as currently presented, conform to the values of modernism inasmuch as they are prescriptive of decontextualized, individualistic experiences with endpoints or final stages that emphasize formal relationships, art-specific knowledge, and analyzable information. In this sense, art-related models are prescriptive of social "oughts" and normative art behaviors; they are, in effect, social models, embedded within the particularities of time and place.

Questions arise as to whether models describe important behaviors, give importance to otherwise existing but mundane behaviors, or give us ways to consider important but overlooked behaviors. Not surprisingly, there is conjecture that the value of development models may hinge on their being broad-based generalizations and summations that provide a convenient way to deal with diverse phenomena. Until discipline-based art education (DBAE) theory was identified, with its emphasis on instruction beyond studio work (Greer, 1984), children's responses to art had relatively little importance in art education research and model building priorities; we did not have models to describe these behaviors although they certainly were occurring in some manner within the art classroom and beyond. In this sense, models give visibility and validity to selected types of behaviors and specific instructional content. Responses to art that occur within aesthetic inquiry and art criticism processes of DBAE will undoubtedly take on greater importance as they are given visibility in developmental models and in the research that these models generate.

EVERYDAY/LOCAL ART EXPERIENCE AND KNOWLEDGE

In this paper, everyday/local art expressions and responses are used to describe art experiences and responses that are not part of formal school instruction or part of school culture--and that deviate from developmental model characteristics.[4] That is, children engage in art activities very different from formal school instruction and from developmental model descriptions (Efland, 1976; Wilson, 1985; Wilson & Wilson, 1977, 1979). In this paper it is proposed that models tend to be prescriptive of art learning that conforms to the values of modernity, to the characteristics of a hierarchical society, and to the institutional needs of education.

Researchers have described many art forms that are not included in most art curricula and suggested that art educators look to the aesthetic potential of built and natural environments, folk arts, popular arts, commercial arts, etc. (Blandy & Congdon, 1987; Duncum, 1989, n.d.; Hobbs, 1984). Researchers have also described differing ways children make and respond to art outside the art classroom. Wilson (1985) and Wilson and Wilson (1977) documented the themes and artistic strategies of children drawing in nonschool settings. For example, sexual fantasies, scatological images, and cartoon figures are common in children's nonschool art. Duncum (1989) recorded the depiction of violence and "gross" subjects in children's work which, needless to say, are usually discouraged, if not forbidden, in school art contexts.

Formal art instruction reifies developmental models, i.e., developmental models fit the requirements of "schooling" and vice versa. For example, studio art instruction commonly involves exercises dealing with overlap, linear perspective, center of interest, shading techniques, ways to show perspective, and skill in various media techniques for purposes of increasing technical facility for various types of pictorial illusion. These skills conform to or support the developmental changes specified in existing models. In everyday/local contexts, children will draw on lined paper, scrap paper, their own bodies, walls, and sides of buildings. They use ball-point pens, rulers, and erasers; they copy, trace, and use stencils. These are materials, tools, and techniques discouraged in school art and result in art not usually collected for research studies and for analysis of stage-based, developmental descriptions.

WHAT IS STUDIED IN RESEARCH STUDIES

Most studies that have examined children's art are based on traditional school media and occur within the assumptions of what constitute valued school art experiences, e.g., art that is not copied, not based on popular media, not on taboo subject matter, and not from collaborative projects. The types of experiences and products studied and the conditions under which responses are made and recorded in developmental research studies conform to the assumptions of modernity and to conditions that will fit the desired outcomes of developmental models. For example, to record stages of aesthetic responses, individuals were asked to discuss examples of fine art, such as Ivan Albright's painting titled Into the World Came a Soul Called Ida (see Parsons, 1987). This and the other works are clearly within the general category of

Western "fine art." Although Albright's work is certainly worthy of study, it is also a work upon which many artworld (fine art) experts have expounded and a work upon which favorable judgments have been made. This and other art works used to elicit responses in aesthetic response studies are executed in traditional media, and they conform to recognized fine art formats, media, and genres.[5] This does not mean that other types of art expressions and responses are not studied by researchers, but rather that they usually are not part of developmental, model-producing studies.[6]

ALTERNATIVE "MODELS"

For art criticism instruction, Congdon (1986) has provided rationales for giving educational validity to everyday/local art speech and informal analyses of art. In recording spontaneous, everyday comments made in response to less traditional (not fine art) art forms, Congdon cites statements that are personal, related to concrete experience, communally understood, spontaneous, ostensibly unfocused (in the traditional sense of a developmental "focus"), and specific to the time and place in which the art form is discussed. Statements on how art functions predominate rather than statements on its perceptual qualities such as occurs in formalistic analysis. Everyday talk about art, however, has usually been dismissed as uneducated, inconsequential, or merely a step toward more appropriate speech (Hamblen, 1984).

Whereas art behaviors within schools and within developmental models fit and promote school culture, everyday/local art expressions do not. Duncum's (1989) study of children's images of violence indicated that teachers are often uncomfortable with such depictions and consider them to be pathological in nature. In nonschool contexts, children produce art that is personal, autobiographical, and fanciful--and often socially irreverent. Their art is not necessarily created to be publicly displayed or publicly critiqued or analyzed by researchers. Although creativity and art have been equated in much of our thinking about art instruction, it is a polite rendition of creativity that is allowed in school art contexts. Controversial subject matter, experimental art, and innocuous, but messy, art do not fit the requirements of the school context. The art that occurs within developmental models provides order and predictability. It is supportive of the value system and institutional character of the school context and, as much, supports and perpetuates school culture, values, attitudes, and behaviors.

CONCLUSION

In this study it is suggested that current developmental models have application primarily for the study of art within modernist frameworks of formalism, individual expression, fine art conventions, and traditional school settings. Developmental models have prespecified, preferred outcomes, with other outcomes considered deviations from the norm or a result of instructional failures. Developmental models tend to be selective and conform to and support the preferred behaviors and values of the society in which they originate and in which they are educationally applied.

As Gilligan (1982, 1990) has noted, many of our social and cognitive models have served as prescriptions for behaviors and thinking that have little to do with how people understand and experience their personal and social worlds. Developmental models need to be considered as having applications for certain outcomes and for certain contexts rather than being used as standards for desired behaviors and for all contexts. This researcher believes that we need to have an understanding of the social embeddedness of our models so that instructional possibilities can be developed that allow for greater experiential and cultural diversity in visual art expressions and responses.

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FOOTNOTES

[1] In this paper, artistic expression refers to studio work or the making of art. Aesthetic response refers to verbal statements made during processes of art criticism and aesthetic inquiry.

[2] Feldman (1980) placed development or change within the discipline under study rather than within the individual. Therefore, how a discipline is defined, how it is studied, and what is studied will greatly influence what type of "disciplinary development" occurs. To date, the developmental character of art as a discipline is described as the entry of unschooled or "naive" individuals who are expected to learn (develop toward) the endpoint of the knowledge possessed by the "sophisticated" expert of fine art culture (Feldman, 1980; Greer, 1984). The possibility that there are developmental (or nondevelopmental) journeys for other art forms or for other art cultures (e.g., within quilting or basket making circles) has not been broached in research on models.

[3] See Pariser's (n.d.) discussion of possibilities of multiterminus graphic development based on Wolf and Perry's (1988) finding that children use different visual systems depending on context and purpose.

[4] Behaviors and lifeworld experiences that occur outside the formalized institution of school have been variously described as child culture, situational learning, situated knowledge, contextual knowledge, local knowledge, everyday cognition, community subcultures of learning, informal learning, and nonschool domains of knowledge (see Brown, 1989; Lave, Murtaugh, & de la Rocha, 1984; Rogoff, 1990; Rogoff & Lave, 1984).

[5] In addition to "school art styles" (Efland, 1976) and "children's art styles" (Wilson, 1985), we perhaps also need to identify and study "research art styles."

[6] Just as color wheels and value charts serve as exercises toward broader applications in the making of art, it is suggested in this paper that many art criticism and aesthetic inquiry activities might be thought of as exercises toward other ends rather than as being considered sufficient in-and-of themselves. However, developmental aesthetic response models, based on research comprised of verbal exercises, imply that these activities constitute bona fide art criticism and aesthetic inquiry experiences.

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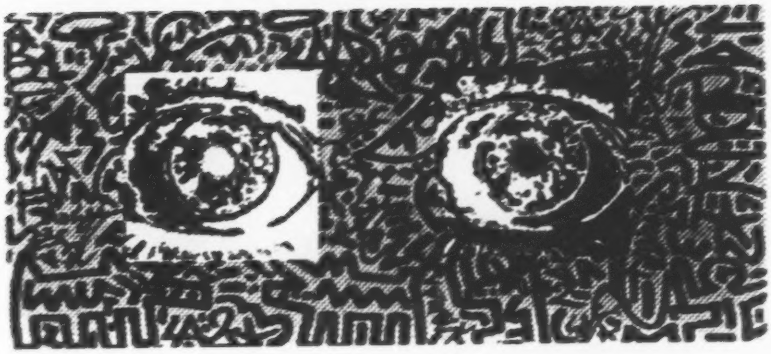

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